

UC-NRLF



\$B 267 201

The following Works, hitherto published by Mr James Gordon, are now Published by OLIVER & BOYD, Edinburgh; Simpkin, Marshall, & Co., London.

*** A specimen copy of any Book will be sent POST-FREE on receipt of the retail price in postage stamps.

EXHIBITION MEDAL.

A Prize Medal was awarded to Mr GORDON by the Jurors of the International Exhibition of 1862, "for the merit of his important Educational Works."

POETICAL READING BOOK, with Aids for Grammatical Analysis, Paraphrase, and Criticism; and an Appendix on English Versification. By J. D. MORELL, A.M., LL.D., Author of Grammar of the English Language, etc., and W. IHNE, Ph.D. Second Edition. 2s. 6d. Containing—

THE DESERTED VILLAGE.

THE TASK (Book I.)

PARADISE LOST (Books I. & V.)

THE MERCHANT OF VENICE.

THE PRISONER OF CHILLON.

THE FIELD OF WATERLOO.

MISCELLANEOUS SELECTIONS.

SCHOOL GEOGRAPHY. By JAMES CLYDE, LL.D., one of the Classical Masters of the Edinburgh Academy. With special Chapters on Mathematical and Physical Geography, and Technological Appendix. Seventh Edition. 4s.

"We have been struck with the ability and value of this work, which is a great advance upon previous Geographic Manuals. . . . Almost for the first time, we have here met with a School Geography that is quite a readable book,—one that, being intended for advanced pupils, is well adapted to make them study the subject with a degree of interest they have never yet felt in it. . . . Students preparing for the recently instituted University and Civil Service examinations will find this their best guide."—*Athenæum*.

DR CLYDE'S ELEMENTARY GEOGRAPHY. Eighth Edition. 1s. 6d.

*** In the *Elementary Geography* (intended for less advanced Pupils), it has been endeavoured to reproduce that life-like grouping of facts—geographical portraiture, as it may be called—which has been remarked with approbation in the *School Geography*.

GEOGRAPHY OF THE BRITISH EMPIRE. By WM. LAWSON, Training College, Durham. 2d Edition, Revised. 3s.

PART I. Outlines of Mathematical and Physical Geography.—II. Physical, Political, and Commercial Geography of the British Islands.—III. Physical, Political, and Commercial Geography of the British Colonies.

BOOKKEEPING, for the Class-Room and Counting-House, by DOUBLE and SINGLE ENTRY, with Appendix on Commercial Forms. By JOHN MACLEAN, Edinburgh Academy, and Church of Scotland Training College. Fourth Edition. 2s. 6d. KEY, 4s. Ruled Books, 2s. 6d. per Set.

2/4

Mr Gordon's Books, now issued by Oliver & Boyd.

CORKRAN'S CONCISE HISTORY OF ENGLAND IN EPOCHS. With Maps and Genealogical and Chronological Tables. Fourth Edition. 2s. 6d.

* * A very full CHRONOLOGICAL TABLE has been added to this work, which forms also a TABLE OF CONTENTS.

ENGLISH COMPOSITION for the Use of Schools. By ROBERT ARMSTRONG, Madras College, St Andrews; and THOMAS ARMSTRONG, Heriot Foundation School, Edinburgh. Part I. Fourteenth Edition. 1s. 6d. Part II. Fifth Edition. 2s. Both Parts in one, 3s.—KEY, 2s.

ARMSTRONG'S ENGLISH ETYMOLOGY for the Use of Schools. 2s.

ARMSTRONG'S ENGLISH ETYMOLOGY for JUNIOR CLASSES. 4d.

ENGLISH COMPOSITION IN PROSE AND VERSE, based on GRAMMATICAL SYNTHESIS. By W. SCOTT DALGLEISH, M.A., Vice-Principal of Grange House School, Edinburgh. Second Edition. 2s. 6d.—KEY, 2s. 6d.

"The treatise is evidently, for the purposes of elementary instruction, at once the most practical and the most scientific exposition that we have yet had."—*Professor Craik*

"Full of clear explanation, well chosen examples, and serviceable hints and directions."—*Athenæum*.

"The most rational and useful looking book on the subject that we have seen."—*The Reader*.

WORDSWORTH'S EXCURSION. Book I. The Wanderer. With Notes to aid in Analysis and Paraphrasing. By Rev. H. G. ROBINSON, Canon of York, Principal of the Diocesan Training College, York. 8d.

SCHOOL SONGS. By T. M. HUNTER, Director to the Association for the Revival of Sacred Music in Scotland. With Preface by James Currie, M.A., Principal of the Church of Scotland Training College, Edinburgh, and Author of "the Elements of Musical Analysis," etc.

PART I.—SCHOOL SONGS FOR JUNIOR CLASSES, containing 60 Songs, principally set for two voices. 4d.

PART II.—SCHOOL SONGS FOR ADVANCED CLASSES, containing 44 Songs, principally set for three voices. 6d.

HUNTER'S ELEMENTS OF VOCAL MUSIC on the Original Sol-fa System. 6d.

SCHOOL PSALMODY. Containing 58 pieces, arranged for three voices, 4d.

OBJECT-LESSON CARDS ON THE VEGETABLE KINGDOM. Set of Twenty in a Box. £1, 1s.

* * The objects themselves are affixed to the Cards on which the Lessons are printed, showing the uses of the Objects.

GRAMMAR
OF THE
ITALIAN LANGUAGE.

A

GRAMMAR

OF THE

ITALIAN LANGUAGE.

BY

JOSEPH RAMPINI,

Fellow of the Educational Institute of Scotland; Teacher of the Italian
Language and Literature in the Naval and Military Academy, the
Edinburgh Philosophical Institution, the Scottish Institution for
Young Ladies, the Edinburgh Institution for Languages, &c.

EDINBURGH:

OLIVER AND BOYD, TWEEDDALE COURT.

LONDON: SIMPKIN, MARSHALL, AND CO.

Price Two Shillings and Sixpence.

A KEY TO MR RAMPIN'S ITALIAN GRAMMAR

IS PUBLISHED, PRICE 2s.

PRINTED BY OLIVER AND BOYD, EDINBURGH.

PC 1109
R 25

TO HER GRACE

CHARLOTTE ANN,

Duchess of Buccleuch and Queensberry,

&c. &c.

MAY IT PLEASE YOUR GRACE,

HAVING already experienced so much kindness and consideration whilst engaged in the Instruction of Junior Members of the noble Family of Buccleuch in the Italian Language, I have to offer additional acknowledgments for your Grace's kindness in permitting me to send forth to the world, under the distinguished patronage of your name, a Grammar of my native tongue written in the English Language. This Work is therefore now presented with the sincere and grateful respect

Of your Grace's

Faithful and obedient Servant,

J. RAMPINI.

EDINBURGH, *March* 1852.

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

PREFACE.

THIS Grammar has been written principally for the use of students in this country who learn the Italian Language as a branch of education. At the same time, those who wish to extend their knowledge will be better able to do so after having made themselves thoroughly acquainted with a short treatise of this kind, than if they had commenced with a more complicated work. The Author's experience has convinced him that long courses of Grammar are often undertaken, but seldom completed. The beginner is unable to distinguish the essential parts from those which are of secondary importance and may therefore be taken up with advantage at an after-period. No doubt this inconvenience may be obviated to a certain extent by typographical distinctions and directions, or by the judgment of the teacher; but it is better to keep what is unnecessary at first out of sight. To learn a little well will enable the pupil to learn more afterwards: to learn a great deal imperfectly is an impediment to all future progress. In the language of Whately,—“It is better to understand even a little, that it is possible to accomplish, than to make splendid professions, which can only lead to disappointment.”—*Early Lessons on Reasoning*. Much useful information may be conveyed, and with little effort on the part of the pupil, by the observations of an able preceptor. To render this Work a really good *Hand-book*, to be thoroughly learned and continually referred to, all observations not absolutely necessary have been omitted. Many Grammars are made up of mere *verbiage*. The Author having observed that pupils often employ technical words without understanding them, a more simple mode of expression has been used, though with reluctance, which may present fewer learned words, but is fitted to impart clearer ideas. And here again Whately's words may be quoted:—“Even in the common mechanical arts, something of a technical language is found needful for those who are learning or exercising them. It would be a very great inconvenience, even to a common carpenter, not to have a precise, well-understood *name* for each of the several operations he performs, such as chiselling, sawing, planing, &c., and for the several tools [or instruments] he works with. And if we had not such words as Addition, Subtraction, Multiplication, Division, &c., employed in an exactly defined sense, and also fixed rules for conduct-

ing these and other arithmetical processes, it would be a tedious and uncertain work, to go through even such simple calculations as a child very soon learns to perform with perfect ease. And after all, there would be a fresh difficulty in making other persons understand clearly the correctness of the calculations made.

"You are to observe, however, that technical language and rules, if you would make them really useful, must be not only distinctly understood, but also learnt, and remembered as familiarly as the Alphabet; and employed constantly, and with scrupulous exactness. Otherwise, technical language will prove an encumbrance instead of an advantage; just as a suit of clothes would be, if, instead of putting them on and wearing them, you were to carry them about in your hand."

The best way to acquire a foreign language is to compare it closely with our own. The Author regrets that the brevity and simplicity, which he thought of vital importance in a *first book on Grammar*, prevented his paying sufficient attention to this. The rules themselves are very few; and the difficulties and character of a language arise from its numerous peculiarities and idiomatical expressions, which cannot be reduced to *general rules*, but must each be studied by itself. The English and Italian resemble each other in both being very idiomatical. In writing an elementary Grammar, the chief difficulty lies in being able judiciously to draw a line between those idioms and peculiarities that should be taught at first, and such as may be safely deferred.

The General Rules of Grammar have been separated from the Practical Rules of the Italian, in the belief that the latter would be better learned by themselves. As to the General Principles, the Author has perused the principal works on the subject, and has not found one, not excepting Becker, superior in fulness, precision, clearness, and simplicity, to the *Principes de Grammaire Générale*, by A. J. Silvestre de Sacy, the celebrated Oriental scholar; and he is persuaded that a great benefit would be conferred on teachers and students were the work translated and adapted to the English language. What is said on this subject has been chiefly taken from it. Being unwilling to obtrude his own views, the Author has allowed some definitions to remain which appear to him to be erroneous. He considers the *Adjective* to be as important and necessary a word as either the Noun or the Verb, and as different from either as they are from each other. In the infancy of Language among uncivilized tribes, what first attracts notice are *objects, the different qualities of them, and motion or action*: hence arise Nouns, Adjectives, and Verbs. "*The stone is hard*" seems a more natural expression than "*the stone has hardness*," which supposes *abstraction*, and consequently

requires a considerable development of the reasoning faculty. All the other words might, for the sake of simplicity, be conveniently arranged under the denomination of Particles, not being sufficiently important, like the other three, to require a separate classification. These are, Articles, Pronouns, Prepositions, Adverbs, and Conjunctions; excluding the Interjection, which is a mere expression of feeling. Of these words the Conjunction only seems to be absolutely necessary in order to connect the other three. The place of the Preposition may be supplied by Cases. The Adverb performs the office of an Adjective, and is often an Adjective: it expresses the qualities of actions, as the adjective does of objects: *e. g. he runs fast*. Articles are Adjectives; Pronouns either Nouns or Adjectives.

What is said on Moods and Tenses is necessarily brief. To have treated them more fully would have drawn too largely on the time and attention of the pupil; who, though anxious to acquire a knowledge of the Italian Language, may not be prepared to enter upon the study of General Grammar. The Author's object in introducing this subject at all was, to render the student as much as possible independent of other books, either by imparting new information or refreshing his memory. With the same view are given in Part II., which treats of Pronunciation and the Writing of Italian, a number of Rules which by some may be considered as unnecessary. Owing to a very general deficiency, however, in these important branches of knowledge among young students, it was not deemed advisable to exclude anything that might tend to ensure accuracy. The Rules for Pronunciation have been minutely given, after a comparison of the English with the Italian sounds, and the explanations of Dr Latham, in his Elements of English Grammar, have been closely followed.

Part III., extending to 59 pages, contains the Practical Rules of the language. It should be read *attentively*, and any difficulties that occur should be marked, and an explanation requested from the teacher. It will be of advantage to commit the more important of the Rules to memory; and the student should constantly refer to this Part, both in reading and writing. Such an ever-recurring reference will have the effect of familiarizing him with the Rules. But a more effective method is to learn through *examples*. Every rule should be preceded by an example, and every example expressed in colloquial language. The examples, which would be the student's Phrase Book, should not only be learnt thoroughly, but repeated *very frequently* and systematically. A *few* minutes bestowed regularly at a fixed time every day on the repetition of such phrases, would greatly facilitate the acquisition of the language. When he afterwards learns a rule, he will readily be able to give the example which refers to it;

also to remember it *easily*, and apply it. For example: the Italian for "give me your hand," is "*datemi la mano.*" The student who has systematically repeated this short and easy phrase, with many others, will have no greater difficulty in saying to an Italian "*datemi la mano,*" than in saying to an Englishman "give me your hand." When he takes up his Grammar, he learns that

1. To *give* is translated by *dare*.
2. The second person plural of the present indicative of the verbs in *are*, has *ate* for its termination (*d-ate-mi*).
3. *To me* or *me* is translated by *mi*.
4. *Mi* is affixed to a verb in the imperative.
5. The definite article for the feminine is *la*.
6. *Mano* (hand) is the only noun ending in *o* which is feminine.
7. The possessive pronoun is seldom used in Italian when the clearness of the sense renders it unnecessary.

After a pupil is familiar with an example, he cannot have any difficulty in remembering the rules connected with it. It is important that the same example (or examples) should always be given for the same rule. When he afterwards translates from Italian into English, or, *which is much better*,* from English into Italian, he should be made to *prove* the correctness of what he speaks or writes. Supposing that he has to translate "*show me your hand,*" if he has seen in some phrase that to show is *mostrare*, he would say *mostratemi la mano*, giving as a proof "*datemi la mano,*" and the phrase in which *mostrare* is found. He could make no mistake, as he has only correct proofs to give; he could not say *il mano*, as he had no example for it. A strict adherence to this system from the beginning would soon prove that it was not more difficult, while it is far more efficient, than others usually pursued. The necessity of *proving* ensures accuracy—the repetition, facility—the constant comparison of what is *new* with what has been previously learnt, a habit of thinking.

As almost every master has his own peculiar views in teaching, and as the present Work is intended to be one of general use, and not to suit any particular system, it has been thought unnecessary to increase its size by the addition of such phrases; but the Author contemplates their publication in such a form as will admit of their being bound along with the Grammar.

Part IV. containing the Verbs, and Part V. the Exercises, are reprinted from the Author's translation of Biagioli's Grammar.

* The first exercise enables him to understand the language; the second to understand and to use it.

CONTENTS.

PART I.

	Page
GENERAL PRINCIPLES OF GRAMMAR.....	3

PART II.

PRONUNCIATION AND WRITING OF THE ITALIAN LANGUAGE.

Sounds	15
Vowel Sounds.....	16
Mute Sounds.....	16
Liquid Sounds.....	17
Compound Sounds.....	17
Diphthongs and Triphthongs.....	17
Letters.....	17
Observations on the Pronunciation of the Italian.....	18
Directions for the Pronunciation of the <i>e</i> and <i>o</i>	19
Accent	20
Quantity	21
Directions for acquiring a good Pronunciation of the Italian.....	21
Syllables, and the Rules for arranging them.....	23
Apostrophe.....	24
Contraction.....	25
Use of Capital Letters	26
Punctuation	26
Tones.....	26
Pauses.....	26
Emphasis.....	27
The Dash.....	27

	Page
Euphony.....	27
Exercises on Pronunciation—Table of the most remarkable Sounds in the Italian Language.....	28
List of words that have a different meaning according as their ac- cented <i>e</i> or <i>o</i> is pronounced <i>closely</i> or <i>openly</i>	30
List of Words in which the <i>z</i> has the sound of <i>ds</i>	32
On the Accent.....	33
Exercise in Italian Poetry.....	34

PART III.

PRINCIPAL RULES OF THE ITALIAN LANGUAGE.

Gender.....	45
Number.....	46
Article.....	48
Case.....	50
Personal Pronouns.....	51
Pronominal Particles.....	53
Adjectives.....	56
Comparatives and Superlatives.....	58
Augmentatives and Diminutives.....	61
Numerals.....	63
Pronouns.....	65
General Observations on the Italian Pronouns.....	68
Possessive Pronouns.....	72
Demonstrative Pronouns.....	74
Indefinite Pronouns.....	75
Prepositions.....	79
Adverbs.....	86
Moods and Tenses.....	90
Regular and Irregular Tenses.....	94
Peculiarities in the Use of the Verbs.....	100

PART IV.

ON THE ITALIAN VERBS.....	109
Regular Verbs.....	111
Irregular Verbs.....	114
Defective Verbs.....	121
List of Verbs conjugated like <i>Unire</i>	123

PART V.

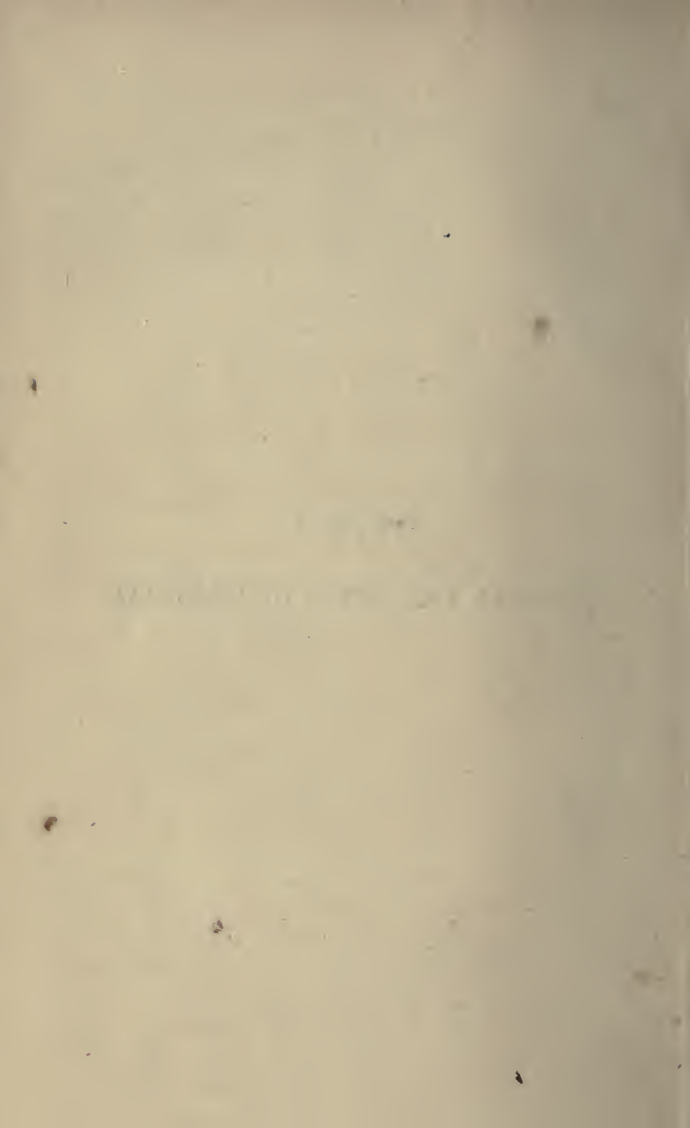
EXERCISES.

	Page
On the Articles.....	133
On the Personal Pronouns.....	136
On <i>si</i> , &c.....	138
On the Adjectives.....	141
On the Comparatives and Superlatives.....	144
On the Augmentatives and Diminutives.....	147
On the Numbers.....	149
On the Pronouns.....	152
On the Relative Pronouns.....	155
On the Possessive Pronouns.....	158
On the Demonstrative Pronouns.....	161
On the Words <i>tutto</i> and <i>ogni</i>	163
On the Prepositions.....	166
On the Adverbs.....	169
On the Conjunctions.....	171
On the Use of the Auxiliary Verbs.....	174
On the Irregular Verbs.....	177
On the Present Participle.....	180
On the Past Participle.....	183
On the Moods.....	186

THE INTERJECTIONS.....	189
------------------------	-----

PART I.

GENERAL PRINCIPLES OF GRAMMAR.



ITALIAN GRAMMAR.

PART I.

GENERAL PRINCIPLES OF GRAMMAR.

1. LANGUAGE is the expression of our ideas, and their various relations.

2. An idea expressed by words is called a PROPOSITION.

3. Every PROPOSITION is the enunciation of a judgment; as, "ink is black."

4. Every proposition has three elements or parts, called the SUBJECT, the PREDICATE, and the COPULA.

5. The *Subject* is the person or thing which forms the subject of our discourse.

6. The *Predicate* is the assertion made concerning any subject.

7. The *Copula* is that part of a proposition which connects the subject and predicate.

8. The copula is always the verb *to be*, which is called the SUBSTANTIVE VERB.

9. If the verb *to be* stand by itself, the proposition is called AFFIRMATIVE; if it be accompanied by the word *not*, it is NEGATIVE.

10. The copula and predicate may be expressed by a single word.

11. All verbs, except the verb *to be*, express both the

copula and the predicate ; as, "man lives," which is the same as "man is living."

12. The *Predicate* is also called the *Attribute*. All verbs that express both the copula and predicate may be called **ATTRIBUTIVE VERBS**, to distinguish them from the verb *to be*, which is called the substantive verb.

13. The *subject* is either *simple* or *compound*.

14. The *simple subject* indicates but one thing ; as, "ink" in the proposition, "ink is black."

15. The *compound subject* indicates several things, the nature of which is determined by ideas independent of each other ; as, "peaches and apricots are good."

16. The *simple subject* is either *complex* or *incomplex*.

17. The *simple incomplex subject* indicates a thing, the nature of which is determined by a single *idea* ; as, "ink is black."

18. The *simple complex subject* indicates a thing, the nature of which is determined by several ideas ; as, "peaches, which are ripe, are excellent."

19. The *predicate* is divided like the subject into *simple* and *compound*, and the *simple predicate* into *complex* and *incomplex*.

20. **NOUNS** are words which express persons or things in a determinate manner by recalling the idea of their nature.

21. *Nouns* are either *proper*, *common*, or *abstract*.

22. *Proper nouns* designate persons and things in such a manner that the designation is only applicable to *one* individual, person, or thing.

23. *Common nouns* designate persons and things in manner common to all individuals of the same species.

24. *Abstract nouns* express a manner of existence abstracted as it were from the person or things to which it belongs ; as, "virtue, goodness."

25. The number of particular ideas comprehended in a common or abstract noun forms the *comprehension* of the noun.

26. The number of individuals or classes comprehended in the signification of a common or abstract noun forms the *extension* of the noun.

27. The greater the comprehension of a noun the smaller is its extension.

28. ARTICLES are words which serve to determine the extension of nouns.

29. A PRONOUN is a word used instead of a noun.

30. The person that speaks is called the *First Person*; the person spoken to, the *Second Person*; and the person spoken of, the *Third Person*. There are different pronouns for each of these persons.

31. AN ADJECTIVE is a word added to a noun to express a quality of it.

32. *Adjectives* may be divided into two classes according as they express either a quality or a circumstance; as, "a *good* book, *every* book."

33. *Numerals* are properly adjectives which express a circumstance.

34. We are often obliged to join several words to express completely the idea of the thing of which we speak. Such words are said to be related or connected together.

35. The relation or connexion between words may be indicated in three different ways; 1st, By the position of the words; 2d, By a change in their terminations; 3d, By a separate word placed between the words connected together. This word is called a PREPOSITION.

36. Sometimes the natural position of words being changed, the sense alone enables us to distinguish their

proper meaning. In Italian such inversions are very common.

37. **ADVERBS** are words which unite the meaning of a preposition and a noun.

38. *Adverbs* serve to express the circumstances which accompany an action; such as, time, place, manner.

39. As several words are connected together in a proposition, so various propositions have relations with each other that require to be expressed.

40. **CONJUNCTIONS** are words that connect propositions and words together.

41. **INTERJECTIONS** are cries of pain, joy, wonder, &c., and which escape us at the moment of sudden excitement.

42. Words are often used in different ways; thus, an adjective is often used as a noun, or an adverb; a preposition as a conjunction, &c.

43. There are also words which it is not always easy to say to what class they belong; *yes, no, not*, are among such words.

44. Two or three words are often joined together so as to form but one word.

45. Words may also belong at the same time to two different classes; *who*, for example, seems to be partly an adjective and partly a conjunction. Such words might be called with propriety *Conjunctive Adjectives*. They generally go under the name of *Relative pronouns*.

46. *Possessive pronouns* are adjectives.

47. *Demonstrative pronouns* are articles.

48. What are called *Distributive pronouns* are adjectives.

49. The *Indefinite pronouns* are nouns.

50. As the introduction of new technical terms is not desirable, it is the more important that the true nature of words should be understood.

51. Words are divided into two classes according as they undergo a change in their form or termination or do not. Nouns, adjectives, pronouns, articles, and verbs belong to the first class, namely, that which undergoes modification. Conjunctions, prepositions, adverbs, and interjections to the second, or that which undergoes no modification.

52. In almost all languages nouns undergo a change either in their form or in their termination, by which we know whether the nouns are applied to one or more individuals. These different forms or terminations are called *Number*.

53. The distinction of number is observed also with the articles, adjectives, pronouns, and verbs.

54. All bodies in nature are divided into three classes ; the first embraces all those bodies in which there is no distinction of sex, as in minerals, or in which the distinction of sex is unnoticed, as in the Vegetable Kingdom ; such bodies are called Neuter. All other bodies are divided according to their sex into *Masculine* or *Feminine*.

55. In some languages, as in English, the division of nouns into masculine, feminine, and neuter is correct ; in others, as in Italian, it is a mere conventional division founded upon the termination of the noun. Thus, *Donna*, woman, when it takes the termination *one*, becomes masculine.

56. *Augmentatives* and *diminutives* are terminations added to nouns, and sometimes to adjectives and verbs, to express an idea of smallness or large size, beauty or ugliness, affection, esteem, contempt, &c.

57. A noun may be connected or related to a noun, a verb, or an adjective, as stated before. The relation may be determined by the position of the word, a preposi-

tion or a change of termination, as in Latin. This change is called a *Case*.

58. To *decline* a noun, an adjective, or a pronoun, is to repeat all the different changes of termination of which it is capable.

59. Adjectives express quality—the different degrees of these qualities being known only by comparison, we call in grammar *degrees of comparison*, the various ways by which these differences are marked.

60. There are commonly reckoned three degrees of comparison: the *Positive*, the *Comparative*, and the *Superlative*.

61. The *positive state* expresses the quality of an object without any increase or diminution; as, “good, wise, great.”

62. The *comparative degree* increases or lessens the positive in signification; as, “wiser, greater, less wise.”

63. The *superlative degree* increases or lessens the positive to the highest or lowest degree; as, “wisest, greatest, least wise.”

64. There is another superlative, which may be called the superlative of eminence; as, “very eloquent,” to distinguish it from the other superlative.

65. The degrees of comparison may be determined: 1st, By adverbs, as more, less; 2d, By terminations, as stronger; 3d, As, in Italian, by the use of an article before the adverb; thus, *più forte*, stronger; *il più forte*, the strongest.

66. *Tenses* are forms which a verb takes to indicate the circumstances of time.

67. *Tenses* are *indefinite* when they express the existence of a subject and its relation with a predicate, without indicating any time; and *definite* when they determine a period past, present, or future.

68. *Tenses* are also *absolute* when they indicate a relation with the time in which we speak, and *relative* when besides this relation they express another relation with an event either past or future.

69. *Past and future tenses* are *proximate* when they indicate a time near the moment in which we speak, and *remote* when they indicate a distant time.

70. Relative tenses are either *anterior*, *simultaneous*, or *posterior*, according as they indicate a time past, present, or future, in reference to an event past or future.

71. It is very important that these different distinctions should be well understood by the student, as it is very difficult without a clear notion of them to state the different rules of a particular language in regard to them.

72. Sometimes a definite tense is used to express an indefinite time. "Do you like bread?" does not mean do you like bread just now; but "do you like bread at all times, in general?" The sense alone here marks the distinction.

73. Tenses are therefore ; 1st, Either *definite* or *indefinite* ; 2d, *Absolute* or *relative* ; 3d, *Past*, *present*, or *future* ; 4th, *Proximate* or *remote* ; 5th, *Anterior*, *simultaneous*, or *posterior*.

74. Propositions may be divided into three classes according as they express *doubts*, *judgments*, or *desires*.

75. Verbs often take different forms, by which we know the nature of the propositions. These forms are called *Moods*.

76. The principal moods in every language are, the *Indicative*, *Imperative*, and *Subjunctive*.

77. Different moods often adopt the same form ; thus, the Subjunctive in English signifies *doubt*, *condition*, *motive*, *wish*, *apprehension*, and *supposition*.

78. All verbs, except the substantive verb, express either an *action* or a *quality*.

79. Verbs are of three kinds: *Active*, *Passive*, and *Neuter*.

80. When the action expressed by the verb is done by the subject, the verb is said to be *active*.

81. When the action expressed by the verb is suffered by the subject; as, "I am loved," the verb is said to be *passive*.

82. The *neuter* verbs express a quality, or a *state of being*; as, "I stay, I sit."

83. The *Voice* of the verb is that particular form which the verb takes sometimes to indicate whether the verb is active, passive, or neuter.*

84. The passive verbs are not necessary. They serve, however, 1st, To avoid the expression of the subject when it is not known, or we prefer not to mention it; 2d, Even when the subject is used, it lays the stress and fixes the attention upon the object; 3d, It introduces variety in the discourse.

85. The union of all the forms which a verb can take to indicate the voices, tenses, moods, numbers, and persons, is called *Conjugation*; and to repeat all these forms is to conjugate a verb.

86. Verbs are divided into *transitive* and *intransitive*.

87. *Transitive* verbs are those which are or may be joined to an accusative; as, "I read a book."

88. *Intransitive* verbs are those which are never joined to an accusative.†

* Though neuter verbs have no distinctive voice, they might have it.

† The beginner will avoid every difficulty in distinguishing transitive from intransitive verbs, by considering whether the two accusatives, "some person" or "some thing," may be joined to a verb. If they do, the verb is *transitive*; if they do not, it is *intransitive*.

89. *Reflective verbs* express an action done by the subject upon itself; as, "You deceive yourself."

90. *Impersonal verbs* are those which are only used in the third person.

91. Defective verbs are used only in certain tenses and persons.

92. Verbs are regular when they follow a general standard—irregular when they deviate from it.

PART II.

PRONUNCIATION AND WRITING OF THE
ITALIAN LANGUAGE.

PART II.

PRONUNCIATION AND WRITING OF THE ITALIAN LANGUAGE.

SOUNDS.

1. The elementary Sounds of the Italian language are twenty-seven; of these twenty-one are single, and six compound.

2. The simple elementary sounds are as follows :—

- | | |
|----|--|
| 1. | The sound of the letter <i>a</i> in <i>padre</i> , father. |
| 2. | <i>e</i> in <i>mele</i> , apples. |
| 3. | <i>e</i> in <i>mêle</i> ,* honey. |
| 4. | <i>i</i> in <i>cibo</i> , food. |
| 5. | <i>o</i> in <i>voto</i> , vow |
| 6. | <i>o</i> in <i>vôto</i> , empty. |
| 7. | <i>u</i> in <i>prudenza</i> , prudence. |

These seven sounds are *vowel* sounds. (In English the vowel sounds are *twelve*.)

- | | |
|-----|--|
| 8. | The sound of the letter <i>p</i> in <i>pane</i> , bread. |
| 9. | <i>b</i> in <i>bocca</i> , mouth. |
| 10. | <i>f</i> in <i>fame</i> , hunger. |
| 11. | <i>v</i> in <i>vino</i> , wine. |
| 12. | <i>t</i> in <i>têrra</i> , earth. |
| 13. | <i>d</i> in <i>duro</i> , hard. |

* The circumflex accent is not used in Italian. It is adopted occasionally in this Grammar to mark the open sound of the *e* and *o*, to assist the pupil.

14. The sound of the letter *c* in *cuôre*, heart.
15. *g* in *gomito*, elbow.
16. *s* in *sonno*, sleep.
17. *s* in *rosa*, rose.

These ten sounds are called *mute* sounds.

18. The sound of the letter *l* in *lingua*.
19. *m* in *muro*, wall.
20. *n* in *naso*, nose.
21. *r* in *rete*, net.

These four sounds are called *liquid* sounds.

22. The sound of the letters *sce*, *sci*, in *scena*, scene ; *sciu-gatojo*, towel.
23. *gli* in *giglio*, lily.
24. *gn* in *cigna*, strap.
25. *c* in *cena*, supper ; *cima*, summit.
26. *g* in *gemma*, gem ; *ginocchio*, knee.
27. *z* in *zucchero*, sugar.

These last six sounds are called *compound* sounds. The first three can only be represented by joining two consonants. The *c* seems to combine the sound of *t*, and *g* of *d* with another sound which could not be expressed by itself. The sound of *z* in *zucchero* is a combination of *t* and *s* ; and in *mezzo*, of *d* and *s*.

3. Sounds of the Italian language as they are found in English words.

VOWEL SOUNDS.

- | | |
|---|--------------------------------------|
| 1. <i>a</i> as in <i>father</i> . | 5. <i>o</i> close, as in <i>no</i> . |
| 2. <i>e</i> close, as in <i>paint</i> . | 6. <i>o</i> open, as in <i>not</i> . |
| 3. <i>e</i> open, as in <i>met</i> . | 7. <i>u</i> as in <i>prudence</i> . |
| 4. <i>i</i> as in <i>fee</i> . | |

MUTE SOUNDS.

- | | |
|----------------------------------|---|
| 1. <i>p</i> as in <i>pain</i> . | 6. <i>d</i> as in <i>dart</i> . |
| 2. <i>b</i> as in <i>bone</i> . | 7. <i>c</i> as in <i>cant</i> . |
| 3. <i>f</i> as in <i>fee</i> . | 8. <i>g</i> as in <i>go</i> . |
| 4. <i>v</i> as in <i>voice</i> . | 9. <i>s</i> as the first in <i>season</i> . |
| 5. <i>t</i> as in <i>tone</i> . | 10. <i>s</i> as the second in <i>season</i> . |

LIQUID SOUNDS.

- | | |
|-------------------------------|------------------------------|
| 1. <i>l</i> in <i>lent</i> . | 3. <i>n</i> in <i>nose</i> . |
| 2. <i>m</i> in <i>mouth</i> . | 4. <i>r</i> in <i>rent</i> . |

COMPOUND SOUNDS.

- | | |
|--|--|
| 1. <i>see</i> as <i>sh</i> in <i>shame</i> . | 6. <i>ci</i> as <i>ch</i> in <i>cheese</i> . |
| 2. <i>sci</i> as <i>sh</i> in <i>she</i> . | 7. <i>ge</i> as <i>g</i> in <i>gem</i> . |
| 3. <i>gli</i> as <i>ll</i> in <i>brilliant</i> . | 8. <i>gi</i> as <i>g</i> in <i>gin</i> . |
| 4. <i>gn</i> as first <i>n</i> in <i>onion</i> . | 9. <i>z</i> as <i>tz</i> in <i>Switzerland</i> . |
| 5. <i>ce</i> as <i>ch</i> in <i>chain</i> . | 10. <i>z</i> as <i>ds</i> in <i>Windsor</i> . |

DIPHTHONGS AND TRIPHTHONGS.

4. A Diphthong is a compound sound formed by uniting two vowels together ; such as *piano* (floor).

5. There are also Triphthongs, or three vowels pronounced by a single impulse of the voice ; as *mîèi* (my).

LETTERS.

6. Sounds are capable of being expressed in writing by signs. These signs are seen by the *eye*, whilst *sounds* are heard by the *ear*.

7. Figures, like *b, c, f, &c.*, which represent sounds, are called *letters*.

8. The figures of the letters are as follows :—

Five vowels—*a, e, i, o, u*.

Nine mutes—*p, b, f, v, t, d, c, g, s*.

One silent *h*.

Four liquid—*l, m, n, r*.

Two compound, or letters having a double sound—*j* and *z*.*

The letter *q* is called by some Italian grammarians half a letter (*mezza lettera*), as it can only be pronounced with the letter *u*. Its sound is the same as in English ; as, *qualità*, quality ; *questione*, question ; *requisito*, requisite ; *quoziente*, quotient.

* The *c* and *g* being pronounced either as mutes or compound consonants, have been placed among the mutes only. *J* is the same as *ii* ; thus we may write *tempj* or *tempîi*, temples. At the beginning of a word and when between vowels it is the same as *i*.

9. The *number* of the letters is *twenty-two*.

10. The *order* of the letters is as follows :—

a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z.

11. The order of the letters is called the *Alphabet*, because in the Greek language the names of the two first letters were *alpha* and *beta* respectively ; that is, *alpha* was the name of the letter which we call *a*, and *beta* of *b*.

12. The *names* of the letters are as follow :—

*a, bi, ci, di, e, éffe, gi, acca, i, i lungo, élle, émme, éenne, o, pi, cu, érre, ésse, ti, u, vi, tseta or dseta.**

OBSERVATIONS ON THE PRONUNCIATION OF THE ITALIAN.

13. The spelling of the Italian follows exactly the pronunciation, with very few exceptions. It does not do so in the majority of English words.

14. Every letter is pronounced except *h*, which is used as a sign in writing in the three following cases.

15. (I.) The *h* is used in *Ho*, I have ; *Hai*, Thou hast ; *Ha*, He has ; *Hanno*, They have ; to distinguish (in writing only) these words from *o*, or ; *ai*, to thee ; *a*, to ; *anno*, year.

16. (II.) It is used after *c* and *g* when *e* or *i* follow, to give to these letters a hard sound, which otherwise would be soft. (See section 18.)

17. (III.) The *h* is used after the vowels in *interjections*, as *ah! eh! ih! oh! uh!* to prolong and sustain the sound of the vowel.

18. The consonants *c* (*ch*) and *g* are always pronounced hard, except when followed by *e* or *i*. Remember *ceci*, chick-pease ; *gengive*, the gums.

* The *z* is not only a compound, but also a *double* letter like *e* and *o* ; that is, it represents two different sounds ; it has therefore two different names. The same might be said of *e* and *o*.

19. The syllables *sce* and *sci* are pronounced as *sh* in *shame* and *she*. Rem. *scelta*, choice; *scienza*, science.

20. The syllable *gli* is pronounced as the *ll* in *brilliant*, except in *negligente*, negligent, and *Anglia*, a poetical word for *Inghiltèrra*, England.

21. The two letters *gn* are pronounced somewhat like the first *n* in the word *onion* (*cipolla*).

22. The consonant *s* between two vowels is pronounced as the second *s* in *season* (*stagione*), and like the first *s* in all other cases.*

23. When a word beginning with an *s*, followed by a vowel, is joined to a word ending with a vowel, the sound of the *s* is not changed.

24. The consonant *z* is generally pronounced like *ts*.

25. The two vowels *e* and *o* are sometimes pronounced open and sometimes close. In the greater number of cases, no certain rule can be given to determine the pronunciation of these letters. The Italians themselves do not always agree on this point. The following directions should, however, be attended to.

DIRECTIONS FOR THE PRONUNCIATION OF THE *e* AND *o*.

26. (I.) The difference between the two vowels is only marked *distinctly* on the accented vowels.

27. (II.) An accented *o* at the end of a word is always open.

28. (III.) *o* preceded by *u* is always open.

29. (IV.) The Pupil should notice the pronunciation

* The *s* is pronounced like the second *s* in *season* before *b, d, r, v*; as, *sbiadato*, faded; *sdentato*, toothless; *sregolato*, unruly; *svista*, oversight. In *côsa*, thing, and *così*, thus, the *s* is like the first *s* in *season*.

of the common termination of words ; thus, if *ore* in *dolore* (pain) is close, it will be close also in *furore* (fury), *sapore* (taste).

30. (V.) As the close sound is perhaps more common than the open, it will be safer for the Pupil to use it in preference in all doubtful words.

ACCENT.

31. In pronouncing a word formed of many syllables, the voice is heard more distinctly upon one than on the other. This raising of the voice is called an *Accent*. The mark (`) that indicates it is called *accent* also. It is only used, however, when the accented vowel is the last letter of a word.

32. The accent is generally placed on the last syllable but one. It is also found—

1. On the last syllable.
2. On the last syllable but two.
3. On the last syllable but three.

33. Words having the accent on the last syllable but one are called *parole piane*, smooth or regular ; words having their accent on the last syllable are called *tronche*, broken, or having the final syllable cut off ; and, lastly, words having the accent either on the last syllable but two, or on the last syllable but three, are called *sdruc-ciole* (sliding), and *bisdruc-ciole*.*

* The Italians, being accustomed to end all their words with an unaccented vowel, consider all those having at the end an accented vowel as having their last vowel cut off. Poetical lines ending with such a word have always a syllable less than the others.

QUANTITY.

34. Quantity is the measure of time in pronouncing a syllable. A syllable is considered as long or short.

35. In Italian, accented vowels are long, and all others short.

36. A long syllable generally requires double the time of a short one in pronouncing.

DIRECTIONS FOR ACQUIRING A GOOD PRONUNCIATION OF
THE ITALIAN.

37. The difficulty in an Englishman's acquiring a good Italian pronunciation does not consist in his learning *new sounds*, for all Italian sounds are found in the English language, except *perhaps* the sounds *gli* in *egli*, and *gn* in *signore*, but in his having to pronounce the Italian sounds in a different *manner* from what he is accustomed to do in his own language.

38. The final letter of a syllable is *naturally* pronounced more strongly than the others. In Italian it is *generally* a *vowel*;^{*} in English a *consonant*. The English will therefore find it *difficult* to mark well the sound of the *vowel*, *not being accustomed to do so*.

39. As noticed above (32), the Italians place their *accent generally* on the last syllable but one; the English *generally* on the last syllable, and principally on account of their numerous monosyllables. The latter will therefore *naturally*, unless they pay great attention, or have heard or spoken Italian for a considerable time, place the accent on the last syllable.

* The words that end with a consonant are : *in*, in ; *con*, with ; *per*, for ; *il*, the ; *sur*, upon ; *un*, a. All others end with a vowel.

40. The Italians have only one sound for the letter *a*, as in *father* (*padre*). The English have four: 1. The long, as in *pale* (*pallido*); 2. The short, as in *fat* (*grasso*); 3. The middle, as in *arm* (*braccio*); 4. The broad, as in *all* (*tutto*). It is not difficult to avoid the first or long, and the fourth or broad sound; but the second or short sound, as in *fat*, is very frequently given to the Italian *a* in all syllables in which such a sound would be heard in English, as *fat-to* (*fact*), *mat-to* (*mad*), *cat-tivo* (*bad*), &c.

41. The Italian language has only *seven vowel* sounds, the English *twelve*; the transition from the *a* to the *u* is less marked therefore in the latter. The student should be very careful to pronounce well the *e* and the *i*, so as not to confound the two sounds.

42. When two or more words are read together, which is very frequently the case, the pronunciation is exactly the same as when reading one word, and the accent is then heard only on the last. Conjunctions and prepositions are generally read with the words that follow; articles and adjectives with their nouns, adverbs with their verbs, &c.

43. All vowels may be said to have three sounds, according to the manner in which they are pronounced: 1. The principal or common sound, as *a* in *amico* (*friend*); 2. A prolonged sound when *h* follows the vowels, as in the interjections *ah!* *eh!* *oh!* 3. A forcible sound, as in *dalla* (*from the*), *bèlla* (*beautiful*), *stella* (*star*). This sound is heard when the vowel is followed by a double consonant, and when a monosyllable ending with a vowel or a word ending with an accent is followed by a consonant, and the two words are pronounced together, as *Dite questo a me?* (*Do you say this to me?*) pronounce *a me* as *ammè*.

44. It may be noticed also, that *e* and *o* have *three*

different sounds of their own, being pronounced either close or open (see section 25) when accented, and having a middle sound when not.

SYLLABLES, AND THE RULES FOR ARRANGING THEM.

45. The elementary sounds, in their smallest combination, produce a *syllable*; syllables properly combined produce a *word*.

46. A syllable is a sound, either simple or compounded, pronounced by a single impulse of the voice, and constituting a word or part of a word, as *a* (to), *a-mi-co* (friend).

47. Spelling is the art of rightly dividing words into their syllables, or of expressing a word by its proper letters. The following are the general rules for the division of words into syllables.

48. (I.) A single consonant between two vowels must be joined to the latter syllable, as *fio-re* (flower).

49. (II.) Two or three consonants proper to begin a word must not be separated, as *co-sta-re* (to cost), *di-strug-gere* (to destroy).

50. (III.) When two or more consonants which are not proper to begin a word meet between two vowels, such of them as can begin a word belong to the latter, the rest to the former syllable, as *com-ple-to* (complete), *tut-to* (all).

51. (IV.) Two vowels not being a diphthong must be divided into separate syllables, as *Di-o* (God).

52. We may mention here, that a line should never end with a word contracted, as *gran* for *grande* (great), or having an apostrophe, as *dell'* (of the).

APOSTROPHE.

53. The Apostrophe shows that a vowel is cut off either at the end or at the beginning of a word.

54. The two vowels *i* and *u* seldom suffer elision before a word beginning with a vowel.

55. When the apostrophe is found at the end of a word, before a consonant at the beginning of the next word, it always stands for the vowel *i*.

56. Words which terminate in *ce*, *ci*, *ge*, and *gi*, suffer elision only before the vowels *e* and *i*, to preserve the soft sound of these syllables.

57. *Gli* is elided only when followed by *i*, otherwise it would lose its natural sound, and be pronounced hard.

58. If *il* be preceded by a vowel, we may drop the *i*, as *tutto 'l mondo* for *tutto il mondo* (all the world).

59. No accented vowels suffer elision, because the accent supposes the elision already made.

60. Elisions, though frequent in poetry, should rather be avoided in prose. They represent a rapid manner of pronunciation, by which words are joined together, and they should be used only where the connexion between words is close, as that of the article *lo* with its noun in *l'amore* (the love), &c.

61. Obscurity should always be avoided if possible. The elision consequently does not take place in the plural articles, to distinguish them from the singular. We write and pronounce *l'anima* (the soul) in the singular, and *le anime* (the souls) in the plural.

CONTRACTION.

62. By Contraction is meant the suppression of a vowel or syllable at the end of a word, followed by another beginning with a consonant.

63. All words ending in *e* or *o*, after *l*, *m*, *n*, *r*, may drop the final vowel before a word beginning with a single consonant. Thus *vuol* for *vuole*, he wishes; *siam* for *siamo*, we are;—the adjectives *chiaro* (clear), *raro* (rare), *nero* (black), *oscuro* (obscure), and a few others, being excepted.

64. When two words come together, the latter beginning with *s* followed by a consonant, the contraction very rarely takes place. Thus we must write, *uomo stupido*, *sono stupefatto*, and not *uom stupido*, &c.

65. The adverb *ora* and its compounds are the only words ending in *a* that admit of contraction.

66. The final syllable of the adjectives *santo*, *grande*, *quello*, *bello*, &c., may be dropped, unless the succeeding word begin with *s* and another consonant. In the plural we may drop the *ll*, and write either *bei* or *be'*, *quei* or *que'*, as the harmony of the sentence may require. Before words beginning with a vowel, or *s* and another consonant, we should write *quegli*, *begli*. These rules do not apply if the adjective be placed after the noun it qualifies.

67. The following are a few of the words which undergo the greatest alteration: *vo'* for *voglio*, I wish; *me'* for *mezzo*, middle, or for *mèglio*, better; *e'* for *egli*, he; *ma'* for *mali*, bad; *qua'* for *quali*, which; *re'* for *rege*, king; *te'* for *tièni*, take hold; *amaro*, *amar*, for *amàrano*, &c.

USE OF CAPITAL LETTERS.

68. It is proper to begin with a capital—

1. The first word of every book, chapter, letter, note, or any other piece of writing.

2. The first word after a period ; and if the two sentences are *totally independent*, after a note of interrogation or exclamation.

3. The appellations of the Deity.

4. Proper names.

5. Adjectives derived from proper nouns if used as nouns ; as, the French, *I Francesi*.

6. Other words may begin with capitals when they are remarkably emphatical.

PUNCTUATION.

69. Punctuation is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of marking the different pauses which the sense and an accurate pronunciation require.

70. The comma represents the shortest pause ; the semicolon, a pause double that of the comma ; the colon, double that of the semicolon : and the period, double that of the colon.

TONES.

71. Tones differ both from emphasis and pauses ; consisting in the modulation of the voice, the notes or variations of sound which we employ in the expression of our sentiments.

PAUSES.

72. Pauses or rests, in speaking and reading, are a total cessation of the voice during a perceptible, and, in many cases, a measurable space of time.

EMPHASIS.

73. By emphasis is meant a strong and full sound, by which we distinguish a word or words on which we wish to lay particular stress, and to show how they affect the rest of the sentence. Sometimes these words must be distinguished by a particular tone of voice as well as by an emphatic enunciation.

THE DASH.

74. Where a significant pause is required, a dash is used in Italian as in English; but where a sentence breaks off abruptly, the Italians use *points of suspension*; thus,

EUPHONY.

75. For the sake of producing a combination of letters agreeable to the ear, the two following rules should be observed:—

1. Where a word ending with a consonant is succeeded by another beginning with an *s* followed by a consonant,* an *i* is prefixed to it; as, *Siamo in Iscozia* (We are in Scotland). *Scozia*, for the sake of euphony, is here changed into *Iscozia*.†

2. *D* is added to the preposition *a*, and to the conjunctions *e* and *o* followed by a vowel, whenever it facilitates the pronunciation.

* Words beginning with *s* followed by a consonant sometimes take the *i* also at the beginning of a sentence; thus, *L'Iscozia è un bel paese* (Scotland is a beautiful country).

† The *s* followed by a consonant at the beginning of words is called *s impura*.

EXERCISES ON PRONUNCIATION.

EXERCISE I.

TABLE OF THE MOST REMARKABLE SOUNDS IN THE ITALIAN LANGUAGE.

Italian Sounds.	Value in English.	Examples.
<i>ca</i> ,	cart,	<i>casa</i> , a house.
<i>co</i> close,	colon,	<i>coda</i> , a tail.
<i>co</i> open,	cot,	<i>côma</i> , the hair (in poetry).
<i>cu</i> ,	cuckoo,	<i>cura</i> , care.
<i>ce</i> close,	Chichester,	<i>cena</i> , supper.
<i>ce</i> open,	chest,	<i>Césare</i> , Cæsar.
<i>ci</i> ,	Chichester,	<i>cibo</i> , food.
<i>che</i> close,	cape,	<i>cherubino</i> , cherub.
<i>che</i> open,	kettle,	<i>chéppia</i> , shad.
<i>chi</i> ,	chimerical,	<i>chimera</i> , chimera.
<i>cia</i> ,	charm,	<i>ciabattino</i> , cobbler.
<i>cie</i> close,	chain,	<i>ciestamente</i> , blindly.
<i>cie</i> open,	check,	<i>cielo</i> , heaven.
<i>cio</i> close,	chose,	<i>cioccolata</i> , chocolate.
<i>cio</i> open,	chocolate,	<i>ciottolo</i> , flint.
<i>ciu</i> ,	choose,	<i>ciurma</i> , boat's crew.
<i>sce</i> close,	shame,	<i>scemo</i> , silly.
<i>sce</i> open,	share,	<i>scémpio</i> , simple.
<i>sci</i> ,	she,	<i>scimunito</i> , stupid.
<i>scia</i> ,	shard,	<i>sciagura</i> , misfortune.
<i>scio</i> close,	shown,	<i>scioglieva</i> , I loosed.
<i>scio</i> open,	short,	<i>sciólto</i> , loosed.
<i>sciu</i> ,	shoe,	<i>sciupare</i> , to waste.
<i>schia</i> ,	ske-ah,	<i>schiavo</i> , slave.
<i>schie</i> close,	ske-a (<i>a</i> in <i>paint</i>),	<i>schierato</i> , arranged for
<i>schie</i> open,	ske-e (<i>e</i> in <i>met</i>),	<i>schierà</i> , troop. [battle.
<i>schio</i> close,	ske-o (<i>o</i> in <i>no</i>),	<i>schiomare</i> , to pluck out the
<i>schio</i> open,	ske-o (<i>o</i> in <i>not</i>),	<i>schióppo</i> , gun. [hairs.

Italian Sounds.	Value in English.	Examples.
<i>schiu</i> ,	ske-u (<i>u</i> in <i>prudence</i>),	<i>schiuma</i> , foam.
<i>ga</i> ,	garden,	<i>gara</i> , strife.
<i>ge</i> close,	regent,	<i>generoso</i> , generous.
<i>ge</i> open,	jest,	<i>gènere</i> , kind.
<i>gi</i> ,	gin,	<i>giro</i> , turn.
<i>ghe</i> close,	game,	<i>ghermire</i> , to seize.
<i>ghe</i> open,	get,	<i>ghéppio</i> , kestrel.
<i>ghi</i> ,	gild,	<i>ghiaccio</i> , ice.
<i>gia</i> ,	jaunt,	<i>giarda</i> , mockery.
<i>gio</i> close,	joke,	<i>giova</i> , it is useful.
<i>gio</i> open,	joy,	<i>giôstra</i> , tilting-match.
<i>giu</i> ,	jurist,	<i>giùdice</i> , judge.
<i>gli</i> ,	million,	<i>egli</i> , he.
<i>gle</i> open,	neglect,	<i>negletto</i> , neglected.
<i>gna</i> ,	onion,	<i>gnao</i> , mewing of a cat.
<i>gne</i> close,	do.	<i>regnerà</i> , he will reign.
<i>gne</i> open,	do.	<i>vegnénte</i> , coming (in poetry).
<i>gni</i> ,	do.	<i>regni</i> , kingdoms.
<i>gno</i> close,	do.	<i>gnomone</i> , gnomon.
<i>gno</i> open,	do.	<i>gnôcco</i> , an Italian dish.
<i>go</i> close,	go,	<i>gola</i> , throat.
<i>go</i> open,	got,	<i>gora</i> , channel.
<i>gu</i> ,	good,	<i>gufo</i> , owl.
<i>ie</i> ,	yell,	<i>jeri</i> , yesterday.

In the following words the *u* should be pronounced distinctly, and not left out as in English :—

<i>Guardia</i> , guard.	<i>Guerire</i> , to cure.
<i>Guerra</i> (open), war.	<i>Guercio</i> , squinting.
<i>Guiderdone</i> , reward (in poetry).	<i>Guastare</i> , to spoil.
<i>Guardare</i> , to look.	<i>Guida</i> , guide.

EXERCISE II.

LIST OF WORDS THAT HAVE A DIFFERENT MEANING ACCORDING AS THEIR ACCENTED *e* OR *o* IS PRONOUNCED *closely* OR *openly*.

E close.

Accetta, *axe*.
 Affetto, *I slice*.
 Bei, *thou drinkest*.
 Cera, *wax*.
 Colletto, *hillock*.
 Corresse, *that he might run*.
 Creta, *chalk*.
 Dessi, *themselves*.
 Desti, *thou gavest*.
 Detti, dette, *said*.
 E, *and*.
 Esca, *tinder, bait*.
 Fello, *he did it*.
 Fero, *they did*. (poet.)
 Feste, *you did*. (poet.)
 Lega, *he binds*.
 Legge, *law*.
 Lessi, lésse, *boiled*.
 Letto, *bed*.
 Mele, *apples*.
 Messe, *masses*.
 Mezzo, *too ripe, rotten*.
 Pera, *pear*.
 Pesca, *fishing*.
 Pesco, *I fish*.
 Peste, *pounded*.
 Sete, *thirst*.
 Tema, *fear*.
 Temi, *thou fearest*.

E open.

Accêtta, *agreeable, he accepts*.
 Affêtto, *affection, I affect*.
 Bêi, bêlli, *beautiful*.
 Cêra or ciêra, *aspect*.
 Collêtto, *collected*.
 Corrêsse, *he corrected*.
 Crêta, *Creta*.
 Dêssi, *he owes to himself*.
 Dêsti, *thou awakest*.
 Dêtti, dêtte, *I, he gave*.
 E, *he is*.
 Esca, *let him go out, &c*.
 Fêllo, *felon*.
 Fêro, *fierce*.
 Fêste, *feasts*.
 Lêga, *a league*.
 Lêgge, *he reads*.
 Lêssi, lêsse, *I, he read*.
 Lêtto, *read*.
 Mêle or miêle, *honey*.
 Mêsse, *harvest, reaping*.
 Mêzzo, *middle*.
 Pêra, *let him perish, &c*.
 Pêscà, *peach*.
 Pêscò, *peach tree*.
 Pêste, *plague*.
 Sête, *you are*. (poet.)
 Têma, *theme*.
 Têmi, *themes*.

Veggia, <i>that I may see.</i> (poet.)	Vêggia, <i>cask.</i>
Veglio, <i>vegilia, I watch, he watches.</i>	Vêglio, <i>vêglia, old.</i> (poet.)
Vena, <i>vene, vein, veins.</i>	Vêna, <i>vêne, oats.</i>
Venti, <i>twenty.</i>	Vênti, <i>winds.</i>

O close.

O open.

Accorre, <i>he runs to.</i>	Accôrre, <i>to receive.</i>
Accorsi; accôrse, <i>I, he ran to.</i>	Accôrsi, accôrse, <i>I, he perceived.</i>
Apporti, <i>to guess or impute to thee.</i>	Appôrti, <i>thou bringest.</i>
Botte, <i>tub.</i>	Bôtte, <i>blows.</i>
Cola, <i>he strains.</i>	Côla, <i>that he may honour</i> (poet.)
Colto, <i>cultivated.</i>	Côlto, <i>gathered.</i>
Corre, <i>he runs.</i>	Côrre, <i>to gather.</i>
Corso, <i>run, or a course.</i>	Côrso, <i>Corsican.</i>
Corsi, <i>I run.</i>	Côrsi, <i>infin., to gather for one-self, Corsicans.</i>
Corti, <i>courts.</i>	Côrti, <i>to gather for thyself.</i>
Costa, <i>it costs.</i>	Côsta, <i>coast.</i>
Fora, <i>it pierces.</i>	Fôra, <i>it would be.</i> (poet.)
Foro, <i>hole.</i>	Fôro, <i>bar, forum.</i>
Fosse, <i>that he might be.</i>	Fôsse, <i>ditches.</i>
Indotto, <i>induced.</i>	Indôtto, <i>ignorant.</i>
Loto, <i>mud.</i>	Lôto, <i>a plant, Lotus.</i>
Noce, <i>nut.</i>	Nôce or nuôce, <i>it hurts.</i>
Ora, <i>hour or now.</i>	Ora, <i>zephyr, he prays.</i> (poet.)
Orno, <i>I adorn.</i>	Orno, <i>the ash.</i>
Porci, <i>to place us.</i>	Pôrci, <i>pigs.</i>
Porsi, <i>to place oneself.</i>	Pôrsi, <i>I handed.</i>
Pose, <i>he put.</i>	Pôse, <i>pauses.</i>
Posi, <i>I put.</i>	Pôsi, <i>that he may rest.</i>
Posta, <i>placed.</i>	Pôsta, <i>post, station.</i>
Ricorre, <i>he has recourse to.</i>	Ricôrre, <i>to gather.</i>
Riposi, <i>I replaced.</i>	Ripôsi, <i>that he may rest.</i>
Rocca, <i>distaff.</i>	Rôcca, <i>fortress.</i>
Rodi, <i>thou gnawest.</i>	Rôdi, <i>Rhodes.</i>
Rosa, <i>gnawed.</i>	Rôsa, <i>rose.</i>

Rozza, <i>rude.</i>	Rôzza, <i>old horse.</i>
Scola, <i>it drains.</i>	Scôla or scuôla, <i>school.</i>
Scopo, <i>I sweep.</i>	Scôpo, <i>aim.</i>
Scorsi, <i>I overrun.</i>	Scôrsi, <i>I perceived.</i>
Scorta, <i>he abridges.</i>	Scôrta, <i>guide, perceived, he escorts.</i>
Scorti, <i>thou abridgest.</i>	Scôrti, <i>perceived, thou escortest.</i>
Scorto, <i>I abridge.</i>	Scôrto, <i>perceived, I escort.</i>
Sole, <i>sun, alone.</i>	Sôle for suole, <i>he uses. (poet.)</i>
Sollo, <i>mellow.</i>	Sóllo, <i>I know it.</i>
Solo, <i>sola, alone.</i>	Sôlo, sôla, or suôlo, suôla, <i>soil,</i>
Sono, <i>I am.</i>	Sôno or suôno, <i>sound. [sole.</i>
Sonne, <i>I am of it.</i>	Sônne, <i>I know of it.</i>
Sorte, <i>raised, risen.</i>	Sôrte, <i>lot.</i>
Stolto, <i>foolish.</i>	Stôlto or distôlto, <i>diverted.</i>
Tocco, <i>touch, I touch.</i>	Tôcco, <i>morsel.</i>
Tomo, <i>I tumble.</i>	Tômo, <i>volume.</i>
Torre, <i>tower.</i>	Tôrre, <i>to take.</i>
Torsi, <i>stumps or trunks.</i>	Tôrsi, <i>I twisted, or to take from oneself.</i>
Torta, <i>tart.</i>	Tôrta, <i>twisted.</i>
Torvi, <i>fierce.</i>	Tôrvi, <i>to take from you.</i>
Tosco, <i>Tuscan.</i>	Tôsko, <i>poison.</i>
Volgo, <i>mob.</i>	Vôlgo, <i>I turn.</i>
Volto, <i>face.</i>	Vôlto, <i>turned.</i>
Voto, <i>vow.</i>	Vôto, <i>empty.</i>

EXERCISE III.

A LIST OF WORDS IN WHICH THE *z* HAS THE SOUND OF *ds*.

Zafferano, <i>saffron.</i>	Zero, <i>a cipher, nought.</i>
Zaffiro, <i>sapphire.</i>	Zibibbo, <i>raisins.</i>
Zàino, <i>a wallet.</i>	Magazzino, <i>a warehouse.</i>
Zanzara, <i>a gnat.</i>	Mezzo, <i>half.</i>
Zèffiro, <i>zephyr.</i>	Azzurro, <i>blue.</i>
Zelo, <i>zeal.</i>	Gazzetta, <i>a newspaper.</i>
Zènzero, <i>ginger.</i>	Bizzarro, <i>whimsical.</i>
Zerbino, <i>a dandy.</i>	Dozzina, <i>dozen.</i>

Orizzonte, horizon.
Gazza, a magpie.
Rozzo, rough.
Battezzare, baptize.

Caratterizzare, characterize.
Dirozzare, to smooth.
Dimezzare, to halve.
Lazzaro, Lazarus.

EXERCISE IV.

ON THE ACCENT.

Parole Trouche.	Parole Piane.	Parole Sdruciole.	Parole Bisdruciole.
<i>Capitò</i> , He arrived by chance.	<i>Capìto</i> , Understood.	<i>Càpito</i> , I arrive by chance.	<i>Càpitano</i> , They arrive by chance.
<i>Perdonò</i> , He pardoned.	<i>Perdòno</i> , I pardon.	<i>Perdono</i> , They lose.	<i>Dìteglìco</i> , Tell it to him.
<i>Predicò</i> , He preached.	<i>Predìco</i> , I foretell.	<i>Prèdico</i> , I preach.	<i>Prèdicano</i> , They preach.
<i>Schiavitù</i> , Slavery.	<i>Capitàno</i> , Captain.	<i>Bisbètico</i> , Whimsical.	<i>Mandàtegliene</i> , Send him some.
<i>Esercitò</i> , He exercised.	<i>Esercitàre</i> , To exercise.	<i>Esèrcito</i> , Army.	<i>Battètevela</i> , Save yourself.
<i>Sincerità</i> , Sincerity.	<i>Tenère</i> , To hold.	<i>Tènere</i> , Tender, f. pl.	<i>Òrdinano</i> , They order.
<i>Imperocchè</i> , Because.	<i>Ancòra</i> , Again.	<i>Àncora</i> , Anchor.	<i>Godiàmocela</i> , Let us enjoy ourselves.
<i>Consentì</i> , He consented.	<i>Consènti</i> , Consent.	<i>Consèntono</i> , They consent.	<i>Intòrbidano</i> , They trouble.
<i>Magnanimità</i> , Magnanimity.	<i>Incrudèlire</i> , To become cruel.	<i>Fulmine</i> , Thunderbolt.	<i>Fuggìtevene</i> , Fly.
<i>Cercherò</i> , I shall seek.	<i>Ingànno</i> , Deceit.	<i>Riscàldano</i> , They warm.	<i>Fulminano</i> , They dart thunderbolts.
<i>Schiaccerà</i> , He will crush.	<i>Campàna</i> , Bell.	<i>Àvolo</i> , Grandfather.	<i>Ditemelo</i> , Tell it to me.

EXERCISE V.

The student who wishes to acquire a good pronunciation should commit to memory a few lines of poetry, by the frequent repetition of which he will acquire more *facility* than by the mere *reading* of many pages. This exercise of course would be unsuitable when he has no master to direct and correct him. I have selected for this purpose the celebrated passage of Dante in which he relates the death of Count Ugolino. The words in italics are either poetical or antiquated. I have added in foot-notes the words which should be used in conversation. The introduction, the literal translation, and the explanatory notes, are taken from Mr Carlyle's excellent translation of the *Inferno*.

INTRODUCTION.

Count Ugolino de' Gherardeschi, was chief of the Guelphs in Pisa, and Archbishop Ruggieri degli Ubaldini, of the Ghibellines. In the year 1284, Pisa was the only city of Tuscany that adhered to the Ghibelline party; and Ugolino himself was of a Ghibelline family, but quite unscrupulous, and eager for power. In that same year, after the disastrous sea-fight with the Genoese, on Sunday, 6th August, in which the Pisans lost many of their galleys, and had 16,000 of their best men killed or taken prisoners, "the Florentines (in September) formed a league with the Lucchese, Sienese, &c. together with the Genoese, to make war on Pisa: the Florentines and other Tuscans by land, and the Genoese by sea." Ugolino, who had fled from the battle before it was fully decided, now by bribery and other unfair means induced the Florentines to withdraw secretly from the league; and by their aid "expelled the Ghibellines from Pisa, and made himself master of it with the Guelphs." *Vill.* vii. 92, 98. See also *Annal. Genuens.* p. 587; *Cronica di Pisa*, in Tartin. Supp. Rer. Ital. t. i. p. 564.

Again, in July 1288, when three parties were competing for the mastery in Pisa, viz. Nino de' Visconti, Judge of Gallura, with

certain Guelphs; Ugolino, with the rest of the Guelphs; and, in opposition to both, "Archbishop Ruggieri degli Ubaldini, with the Lanfranchi, and Gualandi, and Sismondi and other Ghibelline houses: the said Count Ugolino, in order to make himself master, united with the Archbishop and his party, and betrayed Judge Nino, not considering that he was his own grandson, son of his own daughter; and they arranged that he should be expelled from Pisa with his followers, or seized in person. Nino hearing this, and not finding himself able to make defence, left the city and went to Calci, his castle; and leagued with the Florentines and Lucchese, to make war on the Pisans. The Count, before Nino was gone, in order the better to conceal his treachery, when every thing was arranged for the expulsion of the Judge, went out of Pisa to a manor of his called Settimo. As soon as he was informed of Nino's departure, he returned to Pisa with great joy, and was made Lord of the city amid great rejoicing and festivity. But his lordliness was of brief duration. Fortune turned against him, as it pleased God, because of his treacheries and sins; for with truth it was said he had caused Anselmo da Capraia, his sister's son, to be poisoned, out of envy and fear, lest Anselmo, who was much esteemed in Pisa, might take his place. . . . The force of the Guelphs being thus impaired, the Archbishop took means to betray Count Ugolino, and caused him to be suddenly attacked in his palace by the fury of the people, telling them that he had betrayed Pisa, and given up their Castles to the Florentines and Lucchese; and the people having come upon him without any defence, he surrendered. And in this assault a son and a grandson of Count Ugolino's were killed; and he himself taken, with two of his sons and three (or two? as below) of his grandchildren, sons of his son, and put in prison." *Vill.* vii. 121.

"In the following March, the Pisans, who had imprisoned Count Ugolino with two of his sons, and two sons of his son Count Guelfo (as we have mentioned above), in a tower on the Piazza degli Anziani, caused the door of that tower to be locked up, the keys to be thrown into the Arno, and all food withheld from the said prisoners, who died of hunger in a few days. But the Count had previously kept demanding penitence with loud cries, and yet they permitted no friar or priest to confess him. All the five, when dead, were dragged together from the tower and meanly interred; and from thenceforward the said prison was called the Tower of Famine, and always will be. For this cruelty the Pisans throughout the whole world, wherever it became known, were greatly blamed; not so

much for the Count himself, who by reason of his crimes and treachery was perhaps worthy of such a death, but for his sons and grandsons who were young boys and innocent, *ch' erano giovani garzoni e innocenti.*" *Vill.* vii. 128.

For further details see *Cronica di Pisa*, in Murat. Rer. Ital. t. xv. p. 979, &c.; *Annales Genuen.* ibid. t. vi. p. 608, &c.; *Fragm. Hist. Pis.* ibid. t. xxiv. p. 648, &c.; and the other *Cron. di Pisa*, in Tartin. Supplem. Rer. Ital. t. i. p. 564, &c.

LA bocca sollevò dal fiero pasto
 Quel peccator, forbèndola a'¹ capelli
 Del capo ch' egli avea² dietro³ guasto.
 Poi cominciò : Tu vuôï ch' io rinnovélli⁴
 Disperato dolor, che il côr⁵ mi preme,
 Già pur pensando, pria⁶ ch' io ne favélli.⁷
 Ma se le mie parôle êsser dên⁸ seme,
 Che frutti infamia al traditor ch' io rodo,
 Parlare e lagrimar vedrai insieme.
 Io non so chi tu sie,⁹ nè per che môdo
 Venuto sei quaggiù ; ma Fiorentino
 Mi sembri veramente, quand' io t' ôdo.
 Tu dei¹⁰ saper ch' io fui il Conte Ugolino,
 E questi l' Arcivescovo Ruggieri :
 Or ti dirò perch' io son tal vicino.
 Che per l' effêto de' suoi mal¹¹ pensieri,
 Fidandomi di lui, io fossi preso
 E pôscia¹² môrto¹³ dir non è mestieri.¹⁴
 Però quel che non puôi avere inteso,
 Cioè, come la môrte mia fu cruda,
 Udirai ; e saprai se m' ha offeso.
 Breve pertugio¹⁵ dentro dalla muda,¹⁶
 La qual per me hà il titol della fame,
 E in che¹⁷ conviene ancor ch' altri si chiuda,

¹ ai.⁶ prima.¹⁰ devi.¹⁴ necessario.² aveva.⁷ parli.¹¹ cattivi.¹⁵ buco.³ di dietro.⁸ devono.¹² dopo.¹⁶ oscura prigionie.⁴ rinnuovi.⁹ sei.¹³ ucciso.¹⁷ cui.⁵ cuore.

M' avea mostrato per lo suo *forame*¹
 Più lune già, quand' io feci il *mal*² sonno,
 Che del futuro mi squarciò il *velame*.³
 Questi pareva a me maêstro e *dônno*,⁴
 Cacciando il lupo e i lupicini al monte,
 Per *che*⁵ i Pisan veder Lucca non *pônno*.⁶
 Con cagne magre, *studiose*⁷ e *conte*,⁸
 Gualandi con Sismondi, e con Lanfranchi
 S' avea messi dinanzi dalla fronte.
 In picciol corso mi pareano stanchi
*Lo*⁹ padre e i figli, e con l' *agute*¹⁰ *scane*¹¹
 Mi pareo lor veder fender *li*¹² fianchi.
 Quando fui dêsto innanzi *la dimane*,¹³
 Pianger senti' fra 'l sonno i miêi figliuôli,
 Ch' erano meco, e dimandar del pane.
 Ben sei crudel, se tu già non ti duôli,
 Pensando ciò ch' il mio *côr*¹⁴ s' annunziava :
 E se non piangi, di che pianger suôli ?
 Già eran dêsti, e l' ora s' appressava
 Che il cibo ne soleva essere *addotto*,¹⁵
 E per *suo*¹⁶ sogno ciascun dubitava,
 Ed io sentii *chiavar*¹⁷ l' uscio di sotto
 All' orribile torre : 'ond' io guardai
 Nel viso a' miei *figliuôli*¹⁸ senza *far môtto*.¹⁹
 Io non piangeva, sì dentro impietrai :
 Piangevan *elli* ;²⁰ e Anselmuccio mio
 Disse : Tu guardi sì ! Padre, che hai ?
 Però non lagrimai, nè rispos' io
 Tutto quel giorno, nè la nôtte apprêso,
 Infìn che l' altro Sol nel mondo *uscìo*.²¹
 Come un poco di raggio si fu messo
 Nel doloroso carcere, ed io scorsi
 Per quattro visi il mio aspêtto stesso,

¹ apertura.⁷ sollecite, ar-¹² i.¹⁷ chiudere a chiave.² cattivo.

denti.

¹³ il giorno.¹⁸ figliuôli.³ velo.⁸ dêstre.¹⁴ cuôre.¹⁹ parlare.⁴ signore.⁹ il.¹⁵ portato.²⁰ eglino.⁵ cui.¹⁰ acute.¹⁶ il suo.²¹ uscì.⁶ pôssono.¹¹ denti.

*Ambo*¹ le mani per dolor mi môrsi ;
 E *quei*,² pensando ch' io il *fessi*³ per vôglia
 Di *manicar*,⁴ di subito *levorsi*,⁵
 E disser : Padre, assai ci *fia*⁶ men *doglia*,⁷
 Se tu mangi di noi : tu ne vestisti
 Queste misere carni, e tu le spôglia.
*Quetaimi*⁸ allor, per non farli più tristi :
 Quel dì, e l' altro stemmo tutti muti :
 Ahi dura têrra, perchè non t' apristi ?
*Poscia*⁹ che fummo al quarto di venuti,
 Gaddo mi si gittò disteso a' piedi,
 Dicendo : Padre mio, *chè*¹⁰ non m' aiuti ?
 Quivi morì ; e come tu mi vedi,
 Vid' io cascar li tre ad uno ad uno,
 Tra il quinto dì e il sêsto, ond' io mi diedi
 Già cieco a brancolar *sovra*¹¹ ciascuno ;
 E tre dì li chiamai, poi ch' *ei*¹² *fur*¹³ môrti :
Poscia,¹⁴ più che il dolor, potè il digiuno.
 Quand' ebbe detto ciò, con gli ôcchi tôrti
 Riprese il têschio misero co' denti,
 Che *furo*¹⁵ all' ôsso, come d' un can, fôrti.
 Ahi Pisa, vituperio delle genti
 Del bël paese là dove il s' suona ;
 Poi che i vicini a te punir son lenti,
 Muôvasi la Capraia e la Gorgona,
 E faccian siepe ad Arno in su la foce,
 Sì ch' *egli*¹⁶ annieghi in te ogni persona.
 Chè se il Conte Ugolino aveva *voce*¹⁷
 D' aver tradita te *delle castèlla*,¹⁸
 Non *dovei*¹⁹ tu i *figliuoi*²⁰ porre a tal croce.
 Innocenti facea l' età novèlla,
 Novèlla Tebe ! Uguccione e il Brigata,
 E gli altri *duo*²¹ che il canto *suso*²² *appella*.²³

¹ tutte e due.⁷ dolore.¹³ furono.¹⁸ castelli.² quelli.⁸ mi calmai.¹⁴ poi.¹⁹ dovevi.³ facessi.⁹ poi.¹⁵ furono.²⁰ figliuoli.⁴ mangiar.¹⁰ perchè.¹⁶ egli is an ex-
pletive.²¹ due.⁵ si levarono.¹¹ sopra.²² di sopra.⁶ sarà.¹² eglino.¹⁷ nome.²³ nomina.

TRANSLATION.

From the fell repast that sinner raised his mouth, wiping it upon the hair of the head he had laid waste behind. Then he began : "Thou wilt that I renew desperate grief, which wrings my heart, even at the very thought, before I tell thereof. But if my words are to be a seed, that may bear fruit of infamy to the traitor whom I gnaw, thou shalt see me speak and weep at the same time. I know not who thou mayst be, nor by what mode thou hast come down here ; but, when I hear thee, in truth thou seemest to me a Florentine. Thou hast to know that I was Count Ugolino, and this the Archbishop Ruggieri : now I will tell thee why I am such a neighbour *to him*. That by the effect of his ill devices I, confiding in him, was taken and thereafter put to death, it is not necessary to say : but that which thou canst not have learnt, that is, how cruel was my death, thou shalt hear—and know if he has offended me.

"A narrow hole within the mew, which from me has the title of *Famine*, and in which others yet must be shut up, had through its opening already shown me several moons,¹ when I slept the evil sleep that rent for me the curtain of the future. This *man* seemed to me lord and master, chasing the wolf and his whelps, upon the mountain² for which the Pisans cannot see Lucca. With hounds meagre, keen, and dexterous, he had put in front of him Gualandi with Sismondi, and with Lanfranchi.³ After a short course, the father and his sons seemed to me weary ; and methought I saw their flanks torn by the sharp teeth. When I awoke before the dawn, I heard my sons who were with me, weeping amid their sleep, and asking for bread. Thou art right cruel, if thou dost not grieve already at the thought of what my heart foreboded ; and if thou weepest not, at what art thou

¹ From July to March.

² Monte St Giuliano, between Pisa and Lucca, which are some twelve miles apart.

³ Ruggieri, Lord and Master of the chase ; the Ghibelline nobles, leaders of the keen hounds or populace ; Ugolino, the father Wolf with sons.

used to weep? They were now awake, and the hour approaching at which our food used to be brought us, and each was anxious from his dream, and below I heard the outlet of the horrible tower locked up: whereat I looked into the faces of my sons, without uttering a word. I did not weep: so stony grew I within. They wept; and my little Anselm said: 'Thou lookest so! Father, what ails thee?' But I shed no tear, nor answered all that day, nor the next night, till another sun came forth upon the world. When a small ray was sent into the doleful prison, and I discerned in their four faces the aspect of my own, I bit on both my hands for grief; and they, thinking that I did it from desire of eating, of a sudden rose up and said: 'Father, it will give us much less pain, if thou wilt eat of us: thou didst put upon us this miserable flesh, and do thou strip it off.' Then I calmed myself, in order not to make them more unhappy. That day and the next we all were mute. Ah, hard earth! why didst thou not open? When we had come to the fourth day, Gaddo threw himself stretched out at my feet, saying: 'My father! why don't you help me?' There he died; and even as thou seest me, saw I the three fall one by one, between the fifth day and the sixth, whence I betook me, already blind, to groping over each; and for three days called them, after they were dead. Then fasting had more power than grief."¹

When he had spoken this, with eyes distorted he seized the miserable skull again with his teeth, which as a dog's were strong upon the bone. Ah, Pisa! scandal to the people of the beauteous land where "Sì" is heard!² Since thy

¹ So that Ugolino died on the ninth day: and the old Pisan commentator, Buti, says the tower was opened after eight days, "*dopo li otto giorni*." Many volumes have been written about verse 75. Does the *più potè* ("was more powerful") indicate only that hunger killed Ugolino? Or that fasting overcame his senses, and made him die eating as his poor children had invited? The words admit of either meaning.

² Italy, where *Sì* is the word for *yes*. Dante (*Vulg. Eloq.* i. 8) gives *Jò* or *ja* as characteristic of the Germans, Saxons, &c.; *Oc*

neighbours are slow to punish thee, let the Capraia and Gorgona¹ move, and hedge up the Arno at its mouth, that it may drown in thee every living soul. For if Count Ugolino had the fame of having betrayed thee in thy castles, thou oughtest not to have put his sons into such torture. Their youthful age, thou modern Thebes! made innocent Ugucione and Brigata, and the other two whom my song above has named.²

of the "Spaniards" (the *Langue d'Oc*, used at the Court of Castile; as well as in Provence, to part of which it gave name); *Oil* or *oui* of the French, and *Sì* of the Italians.

¹ Small islands, not far from the mouth of the Arno.

² Troya in his *Veltro Allegorico* (Flor. 1826, p. 28, &c.) asserts, in opposition to Villani and other contemporary historians, that Ugolino's sons and grandsons were not innocent, the Archbishop not guilty, &c.; but the *Veltro* still seems much more like a romance than a piece of sober history. One is led to suspect speedy proofs of many hazardous assertions in it. Such books darken every part of the subjects on which they treat, and are inexcusable among serious men.

of the people of the world, and the progress of the human mind, from the earliest times to the present day. The history of the world is a story of the growth of the human race, and the progress of the human mind. It is a story of the struggles of the human race against the forces of nature, and the forces of evil. It is a story of the triumphs of the human race over the forces of nature, and the forces of evil. It is a story of the progress of the human mind, and the progress of the human race.

The history of the world is a story of the growth of the human race, and the progress of the human mind. It is a story of the struggles of the human race against the forces of nature, and the forces of evil. It is a story of the triumphs of the human race over the forces of nature, and the forces of evil. It is a story of the progress of the human mind, and the progress of the human race.

PART III.

PRINCIPAL RULES OF THE ITALIAN
LANGUAGE.

PART III.

PRINCIPAL RULES OF THE ITALIAN LANGUAGE.

GENDER.

1. There is no neuter gender in Italian. All nouns are either masculine or feminine.

2. All nouns are feminine except those that end in *o*, *me*, *re*, *nte*.

3. Nouns ending in *a* are feminine. The exceptions are a few nouns derived from the Greek, the most common of which are—

Clima, climate.

Diadema, diadem.

Pianeta, planet.

Poeta, poet.

Poema, poem.

Programma, programme.

Sistema, system.

Stratagéma, stratagem.

Téma, theme.

4. All nouns ending in *o* are masculine except *mano* (hand).

5. Nouns ending in *e* may be either masculine or feminine. No certain rule can be given on the subject. Nouns ending in *me*, *re*, *nte*, are generally masculine.

6. Nouns ending in *i* and *u* are few, and they are generally feminine. *Dì* and its compounds are masculine, as *Lunedì* (Monday), *Martedì* (Tuesday). *Perù* and *Corfù* are also masculine.

7. The names of fruit-trees are masculine, and of the

fruit, feminine, except *fico* (fig), *pomo* (apple), *arancia* (orange), *cedro* (cedar). These names are applied both to the tree and the fruit.

8. Some words have two terminations in the singular ; as, *cavaliere* or *cavaliero* (a knight), *barbiere* or *barbiero* (a barber), *straniere* or *straniero* (a stranger), *sentiere* or *sentiero* (a path). *Cavaliere*, *barbiere*, *straniero*, and *sentiero*, are more used. Both terminations are masculine.

NUMBER.

9. Feminine nouns ending in *a* change for the plural the *a* into *e*. All other nouns change the last vowel into *i*.

10. Nouns ending with *io* drop the *o* for the plural if the *i* is not accented.

11. Some nouns ending in *io* in the singular have for their plural *ii* or *j*. This is seldom done now, except for the sake of distinguishing one noun from another. Thus, *tempio* (a temple), becomes *tempii* or *tempj* in the plural, to distinguish it from the plural of *tempo* (time), which would otherwise be the same.

12. Dissyllables ending in *co* and *go* change them into *chi* and *ghi*; except *porco* (pig), *Greco* (Greek), *mago* (magician).

13. Some words, as *mendico* (a beggar), may be written either with an *h* in the plural or without it (*mendichi* or *mendici*).

14. Words of more than two syllables, ending in *co* and *go*, preceded by a consonant, have their plurals in *chi* and *ghi*; as, *albergo* (inn), *alberghi* (inns).

15. Nouns ending in *ca* and *ga* change these terminations into *che* and *ghe* in the plural.

16. Nouns ending in *ie* have no variation in their plural; as, *specie* (species), *requie* (rest), *superficie* (surface), *barbarie* (cruelty), *progenie* (progeny) *serie* (series), *effigie* (effigy).

17. Nouns accented on the last vowel do not change.

18. The few nouns that end in *i* do not change.

19. The plural of *Dio* (God) is *Dèi*; of *uômo* (man), *uômini*; of *bue* (ox), *buôi*.

20. Collective nouns, such as *popolo* (people), *esercito* (army), *assemblea* (assembly), are generally used in the singular.

21. The masculine nouns *migliajo* (a thousand), *centinajo* (a hundred), *uôvo* (an egg), *miglio* (a mile), *pajo* (a pair), *staio* (a bushel), *môggio* (a sort of measure), have for their plural *migliaia*, *centinaja*, *uôva*, *miglia*, *paja*, *staja*, *môggia*. All these plurals are feminine.

22. The following nouns have two plurals; the first, regular and masculine, ending in *i*; the second, irregular and feminine, ending in *a*:—

Anello, ring.

Braccio, arm.

Calcagno, heel.

Castélllo, castle.

Ciglio, eyelid.

Côrno, horn.

Dito, finger.

Filo, thread.

Fondamento, foundation.

Frutto, fruit.

Fuso, spindle.

Gésto, gesture.

Ginôcchio, knee.

Gomito, elbow.

Grido, cry.

Labbro, lip.

Legno, wood.

Lenzuôlo, sheet.

Membro, member.

Muro, wall.

Ôsso, bone.

Pomo, apple.

Quadrélllo, arrow. (poet.)

Riso, laughter.

Sacco, sad.

Strido, scream. (poet.)

23. The feminine plural is used in preference. *Côrna* means horns; *côrni* is the plural of *côrno* (horn), a musi-

cal instrument; *le frutta* means the dessert; *gèsta* means deeds; *gomiti* is the plural of *gomito*, a sort of measure; *legna* means firewood; *membri* means members of an assembly; *membra*, limbs; *muri* means walls, but *mura* is used only for the walls of a town.

ARTICLE.

24. The definite article for the feminine is *la* (plural *le*).

25. The definite articles for the masculine are *lo* (plural *gli*), and *il* (plural *i*).

26. *Lo* is placed before a vowel, or an *s* followed by a consonant.

27. Before *z* we may use either *il* or *lo*.

28. *La* and *lo* take an apostrophe before a word beginning with a vowel. In the plural the elision is avoided unless the two vowels are the same.

29. *Gli* never takes an apostrophe except when followed by *i*.

30. *Di* (of), *a* (to), *da* (from), *in* (in), *con* (with), *su* (on), are joined to the articles when followed by them, so as to form one word.

31. *Di*, *in*, and *con*, when they are joined to the articles, are changed into *de*, *ne*, and *co*.

32. The prepositions *con* and *su* are joined to *il* and *i*, but may be joined or not to the other articles.

33. *Il* is joined to the prepositions by adding *l* to them; thus, *del*, *al*, *dal*, *nel*, *col*, *sul*.

34. *Lo*, *la*, and *le*, when joined to the prepositions, double the *l*; thus, *dello*, *della*, *delle*; *allo*, *alla*, *alle*, &c.

35. *I* and *gli* are joined to the prepositions without any change.

36. *Per* is sometimes joined to *il*, as *pel mézzo* (through the middle). This combination is not much used in conversation.

37. *Per* is sometimes followed by *lo*. We say, *per lo più* (for the most), *per lo meno* (at least).

38. *Signore* and *signora* are preceded by an article, except when addressing a person by these words.

39. Infinitives of verbs, adjectives, and adverbs, when used as substantives, take an article.

40. An article is often placed before the names of celebrated persons; as, *il Tasso*, *la Jenny Lind*. It is used also before familiar names in the feminine; as, *la Caterina*.

41. *Dèi* is preceded by *gli*.

42. *Some* is translated by *di* with an article where quantity is expressed. When we speak of number, *alcuni* or *alcune* is used. *Datemi del pane* (Give me some bread), *Datemi alcuni libri* (Give me some books). *Di* with an article meaning *some* may be called the *Partitive article*.

43. *Il* is sometimes used to make the following words emphatical. Thus to denote a particular Friday, as, I was arrested *on Friday* the 13th of October, we say, *Fui arrestato il Venerdì 13 Ottobre*.

44. The definitive article is used instead of *on* in phrases like this: He comes *on Tuesdays* and *Fridays* (*Viene il Martedì ed il Venerdì*). But I shall come *on Tuesday* is translated by *Verrò Venerdì*.

45. The English say, The father and sons; the Italians, *Il padre ed i figli*.

46. The indefinite article *un*, *a*, or *an*, is used before a word that does not begin with an *s* followed by a consonant.

47. *A* is not translated before hundred and thousand

if *cento* and *mille* are used. He had a hundred soldiers (*Aveva cento soldati*). We may say, however, *Un centinajo di soldati, un migliajo di navi*. The reason is, that *cento* and *mille* are adjectives, and *centinajo* and *migliajo* nouns.

48. The English make use of *a* or *an* before nouns of measure or weight, but the Italians use the definite article. He sells wine at two shillings a bottle (*Vende il vino due scellini la bottiglia*); I have bought corn for six pauls a bushel (*Ho comprato il grano a sei paoli lo staio*).

49. When speaking of time, *a* is translated by the definite article. I pay two guineas a-week (*Pago due ghinee la settimana*). We may say also *per settimana*.

50. The indefinite article is not expressed in Italian after the verb *to be*, and before a noun denoting country, profession, or dignity. He is *an* Irishman (*è Irlandese*); You will be *an* advocate (*sarete avvocato*); He is *a* minister of state (*è ministro di stato*).

51. *A* is suppressed before the title of a book. An English Grammar (*Grammatica Inglese*).

52. In exclamatory sentences the *a* is not translated. What a fine picture! (*Che bel quadro!*)

CASE.

53. In order to understand the rules on the personal pronouns, it will be useful to explain the names of the Latin Cases. See Part I. section 57.

54. The Cases in Latin were *six*, and were called Nominative, Genitive, Dative, Accusative, Vocative, and Ablative.

55. The noun which formed the subject of the proposition was called the *Nominative*.

56. The noun which expressed the object of the action of a transitive verb was called the *Accusative*.

57. When we speak to any person, we often use some words, as, Sir, my sister, &c., for the name of a person or of his rank, &c., to call his attention to us. Such nouns were said to be in the *Vocative* case.

58. The other three cases—the *Genitive*, *Dative*, and *Ablative*—expressed the same relation as the preposition *di* (of), *a* (to), *da* (from), do in Italian. These prepositions are therefore called *Segnacasi*, prepositions marking cases.

59. The nominative case is called in Italian *Caso retto*, to distinguish it from the other cases called *Casi obliqui*.

PERSONAL PRONOUNS.

60. The personal pronouns are, *Egli* for the masculine, *Ella* for the feminine. Their plurals are, *Eglino* and *Elleno*.

61. There is also another personal pronoun, *Esso* for the masculine, and *Essa* for the feminine. Their plurals are, *Essi* and *Esse*.

62. *Egli* and *Ella* are used for persons only; *Esso* and *Essa* are used both for persons and things.

63. *Egli* and *Eglino* are used in the nominative only; in the other cases we use *lui* for the singular, and *loro* for the plural.

64. In the same way, *Ella* and *Elleno* are the nominatives, and *Lei* and *Loro* are the other cases.

65. *Esso*, *Essa*, *Essi*, and *Esse*, are the same in all cases.

66. After *Èssere* (to be), and *Parere* (to appear), *desso*,

dessi, &c., are used instead of *esso*, *essi*, &c., for the sake of *euphony*.

67. The reflective pronoun is *se*; it has no nominative, and is the same whether it be masculine or feminine, singular or plural.

68. *Egli* is often an expletive, *Egli è vero che*, &c. It is true that. We may say also, *E' vero che*, &c.

69. The pronouns in the nominative are often omitted before a verb. We may say either *Io pranzerò alle sette* (I shall dine at seven), or simply *Pranzerò alle sette*. When the omission creates an obscurity it should be avoided.

70. It is I, It is you, &c., are translated by *Sono io*, *Sei tu*, &c.

71. *Con me*, *con te*, *con se* (with me, with thee, with him or with her), may be expressed by *meco*, *teco*, *seco*.

72. If I were he, If I were she, are translated by *S'io fossi lui*, *S'io fossi lei*. Happy is he, Happy am I, by *Lui beato*, *me felice*.

73. All the pronouns become emphatical when coming after the verb. *Parlerò io* means I shall speak *myself*.

74. I stood before him is translated by *Io stava dinanzi a lui*, but also by *Io gli stava dinanzi*. (See Sect. 35.)

75. *Esso* is an expletive affixed to *lungo* (along), *sovra* (upon); *lunghezza il fiume*; *sovrasso il ponte*. These expressions are poetical. We meet also in classical writers *con esso lui*, *con esso voi*; but we should avoid these expressions in conversation. General rule:—Prefer simplicity *when you can*.

76. In addressing any person in Italian, the third person feminine is used for strangers as a mark of respect.

77. The use of the third person feminine in addressing a person was introduced from the custom, once very fre-

quent, of using *Vostra Signoria* or *Vossignoria* (often written *V. S.*), meaning your lordship. This expression is seldom heard now, but the pronoun in the third person feminine seems to imply it.

78. *Voi* (you) is used towards inferiors, and also as showing a certain degree of familiarity between equals.

79. *Tu* (thou) is used between intimate friends or relations, and is the mark not only of equality but of the greatest familiarity.

80. *Voi* is also used as a mark of great respect in addressing sovereigns; and *Tu*, like Thou in English, is used as a mark of the highest respect in addressing the Deity.

81. *Loro* without a preposition is used instead of *a loro* before a verb.

PRONOMINAL PARTICLES.

82. The words *mi, ci, ti, vi, si, lo, la, gli, le, ne*, which are used often instead of the pronouns, may be called PRONOMINAL PARTICLES. It is of the utmost importance that the proper use and signification of these particles should be thoroughly understood.

TABLE OF THE PRONOMINAL PARTICLES.

- | | |
|--|---|
| 1. <i>Mi</i> , to me, me. | 6. <i>Lo</i> , him, it. |
| 2. <i>Ci</i> , to us, us, in it, to it,
in them, to them. | 7. <i>Gli</i> , to him, to it, them. |
| 3. <i>Ti</i> , to thee, thee. | 8. <i>La</i> , her. |
| 4. <i>Vi</i> , to you, you, in it, to
it, in them, to them. | 9. <i>Le</i> , to her, them. |
| 5. <i>Si</i> , to himself, himself, to
themselves, themselves.* | 10. <i>Ne</i> , of or from him, her,
it, them. |

* *Si* is used for both genders and numbers.

RULES ON THE PRONOMINAL PARTICLES.

83. I. The pronominal particles are either pronouns under a different form, or pronouns joined to a preposition.

84. II. The pronominal particles are always placed before the verb, unless they are affixed to it. The pronouns that correspond to them are generally placed after the verb.

85. III. The pronominal particles are used in preference,—the pronouns only when emphasis is required. *Io vi amo* (I love you); *Io amo voi come voi amate me* (I love you as you love me); *Mi date un libro* (You give me a book); *Date un libro a me?* (Is it to me that you give a book?)

86. IV. The pronominal particles are affixed to the verb in the infinitive, present and past participle, and the imperative, except when the imperative is negative, or in the third person singular or plural.

87. V. The last vowel of the infinitive is always cut off when a pronominal particle is affixed to it; and when the infinitive ends, like *condurre* (to conduct), with an *r* before the last syllable, the latter is cut off entirely. *Voglio condurvi io* (I wish to conduct you myself).

88. VI. The pronominal particles are also affixed to the interjection *ecco* (behold); *éccomi* (behold me, or here I am).

89. VII. When *ci* and *vi* are used with *mi*, *ti*, or *si*, they come after them.

90. VIII. *Mi*, *ti*, *ci*, *vi*, *si*, are changed into *me*, *te*, *ce*, *ve*, *se*, when used with *lo*, *gli*, *la*, *le*, *ne*; and the two words are joined together, *Egli melo da*.

91. IX. *Gli* loses the *g* when affixed to *mi*, *ci*, *ti*, *vi*, *si*, or *gli* meaning *themselves*.

92. X. *Gli* is changed into *glie*, and prefixed to *lo*, *li*, *la*, *le*, *ne*, when these particles are used with it.

93. XI. *Gli*, before *lo*, *li*, *la*, *le*, *ne*, means not only to him, but also to her. *Glieli dà* means he gives them to him, and he gives them to her.

94. XII. *Li* is sometimes used for *gli*, and often when we speak of the days of the month, *li due*, *li tre*, &c. (the second, the third), &c.

95. XIII. *Lo* (him or it) and *non* (not) may be joined and form *nôl*. I do not deny it, is translated either by *Io non lo nego*, or *Io nôl nego*.

96. XIV. *Il* is sometimes used as a pronominal particle, and instead of *lo*. I saluted him is translated by *il salutai*, or *lo salutai*. *Lo*, however, is more commonly used, and is more agreeable to the ear.

97. XV. It is a general rule, that when to a monosyllable, or to a word accented on the last vowel, is affixed a termination or a word beginning with a consonant, this consonant should be doubled. Thus, if to *dà* (give) is joined *mi* (to me), we say *dammi*, and not *dami*.

98. XVI. *So* is very often translated by *lo* (it); I think so (*lo credo*); do so (*fatelo*), &c.

99. XVII. *Ne* signifies also *a noi* and *noi* (to us and us). *Ne danno molte cose* (they give to us many things).

100. XVIII. *Gli* never doubles the *g* when affixed to a verb. We say *dirôtti** (I shall say to thee), but *dirôgli* (I shall say to him).

101. XIX. *Si* before an active verb often gives to it

* The pronominal particles are sometimes affixed to other parts of the verb besides those mentioned in Section 86.

a passive signification. *Come si chiama* means not only how does he call himself, but also how is he called.

102. XX. *Si* sometimes seems to have the signification of an indefinite nominative, equivalent to the English *one, man, they*. *Come si chiama* may thus be translated by *How do they call him*. At home, one does as one pleases (*a casa, si fa quel che si vuole*);* People may say what they like (*si può dire quel che si vuole*).

103. XXI. Sometimes an entire sentence forms the subject of the proposition when *si* is used. *Si dice che verrà la regina ad Edimburgo* (it is said that the queen will come to Edinburgh). Here the nominative of *si* *dice* is *che verrà la regina ad Edimburgo*.

104. XXII. When the verb is reflective, *si* cannot be used as an indefinite nominative, but, as in English, we may use *uno* (one), *noi* (we), &c., as *Uno si lusinga invano* (one flatters himself in vain), or *Noi ci lusinghiamo in vano* (we flatter ourselves in vain), or *Si lusingano invano* (they flatter themselves in vain).

105. The possessive pronoun is often translated by the pronominal particles, when we speak of any thing referred principally or belonging to the person spoken of. I have hurt *my* finger is translated by *Mi sono fatto male al dito*.

ADJECTIVES.

106. Adjectives end either in *o* or in *e*. Those that end in *o* are masculine, the *o* being changed into *a* for the feminine. Those that end in *e* are both masculine and feminine.

* As the student must accustom himself to *remember* the open sound of *e* and *o*, the circumflex accent hitherto used to distinguish it will now be seldom used. When preceded by *u*, *o* is always open, and therefore need not be marked.

107. Adjectives follow the same rules as nouns for the plural. The plural of *a* is *e*; *o* and *e* take *i*.

108. *Tanto* and *cotanto* (so much), *quanto* (how much), *troppo* (too much), *altrettanto* (as much), *molto* (much), *poco* (little), being adjectives, are changed into *a* for the feminine, as *tanta*, *quanta*. Their plural is *tanti*, *tante*; *quantì*, *quante*, &c.

109. *Più*, *meno*, *assai* (more, less, and many), are unchangeable in their termination.

110. *A little*, in the phrase give me *a little wine*, being a substantive, and signifying *a small quantity of*, is translated by *un pôco di*. *Datemi un pôco di vino* (give me a little wine).

111. The adjective *alquanto* may be used instead of *un poco di*; as, *datemi alquanto vino*, or *un pôco di vino*.

112. *Così fatto* is the same as *tale* (such). *Non dite così fatte cose* (do not say such things).

113. *Parecchio* in the singular means such or similar, in the plural it means several. *Ho parecchi libri* (I have several books); *Come avete potuto fare una cosa parecchia* (how could you do such a thing?)

114. *Più* may be used instead of *parecchi* and *parecchie*. *Ho più libri, ho più case* (I have several books, I have several houses).

115. *Mêzzo* (half) agrees with a substantive when placed before it, but assumes the meaning of the substantive *metà* when placed after it. *Una mezza bottiglia* (half a bottle); *Una bottiglia e mezzo* (a bottle and a half).

116. *Bêllo* (beautiful), *quello* (that), *santo* (saint), lose the last syllable before masculine nouns beginning with a consonant, except it be an *s* followed by a consonant.

117. *Bél* and *quel* become *bei* and *quei*, or *bè'* and *que'*, in the plural. *San* has only *santi* for the plural.

118. *Grande* is changed into *gran* before nouns both masculine and feminine, if they do not begin with a vowel, or *s* followed by a consonant.

119. *Buono* loses the *o* before masculine nouns, except they begin with *s* followed by a consonant.

120. Adjectives expressing figure, form, colour, taste, or derived from the name of a nation or from a verb, generally follow the noun. *Una tavola rotonda* (a round table); *un vestito nero* (a black dress), &c.

121. It is often desirable to place the adjective after the noun when the former is composed of a greater number of syllables, as, *un libro eccellentissimo*; also when two or more adjectives qualify the noun; but in such cases we must be guided entirely by the rules of euphony.

122. *Benedetto* is sometimes an expression of impatience. If a man keep us waiting, we say in Italian, *Quel benedetto uômo non viene* (literally, that blessed man does not come).

COMPARATIVES AND SUPERLATIVES.

123. When in comparisons of equality the first term of the comparison is indicated by the word *così* or *sì* (so), the second term is always indicated by the word *come* (as). *Siete così buona* or *sì buona come bella*; you are so (as) good as you are beautiful.

124. *Tanto* is always followed by *quanto*. *Avete tanto danaro quanto il fratél vôtro* (you have as much money as your brother).

125. *Tale* (such) is always followed by *quale* (as). *Tali dobbiamo êssere quali vogliamo comparire* (we ought to be such as we wish to appear).

126. *Così, tanto, and tale*, may be understood, and we may say, *Siete buona come bella* ; *Avete danaro quanto il fratèl vôstro* ; *Dobbiamo êssere quali vogliamo comparire*.

127. *Tanto, quanto, tale, quale*, are used as adjectives when followed by a substantive. *Ho tanti servitori quanti ne avete voi* (I have as many servants as you).

128. *More...than, less...than*, are translated by *più...di, meno...di*, if the comparison is between substantives, personal pronouns, or two infinitives ; and by *più...che, meno...che*, in all other cases. *Sono più grande di voi* (I am taller than you are) ; *È più prudente che dôtto* (he is more prudent than learned).

129. *Than* followed by a verb not in the infinitive mood is rendered by *che non*. *Essi hanno meno danaro che non credete* (they have less money than you think).

130. When the comparison is between verbs, we may say *più che* (more than), or *più di quello che* ; *meno che non*, or *meno di quello che non*. *Spende più che non guadagna*, or *Spende più di quello che guadagna* (he spends more than he gains).

131. The following words are comparatives derived from the Latin :—

1. <i>Maggiore</i> , greater.		4. <i>Migliore</i> , better.
2. <i>Minore</i> , less.		5. <i>Méglio</i> , better. (adv.)
3. <i>Peggior</i> e, worse.		6. <i>Peggior</i> e, worse. (adv.)

132. It must be observed that *migliore* and *peggiore* are adjectives ; *méglio* and *peggio* adverbs.

133. The superlative absolute is formed by adding *issimo* to the adjective. *Ell' era bellissimo* (she was most beautiful) ; or by placing *molto* before it, *Ell' era molto bella*.

134. *Sciocco* and *sciocca* (foolish) make the superlative *scioccherello* and *scioccherella*. The *h* is here added to the terminations *erello* and *erella*, to preserve the hard sound of the *a* in *sciocco* and *sciocca*.

135. The superlative absolute may become an adverb; thus from *grandissimo* we may form *grandissimamente*.

136. A superlative absolute may be expressed by placing *tutto* before the adjective, or by the repetition of the adjective: *È tutto chiuso*, or *è chiuso chiuso* (it is all shut up). This last form is rather familiar.

137. The superlative of relation is indicated by placing an article before *più* and *meno*: *il più forte di tutti gli uomini*.

138. The following superlatives are derived from the Latin:—

- | | |
|----------------------------|---|
| 1. <i>Ôttimo</i> , best. | 5. <i>Supremo</i> , highest. |
| 2. <i>Péssimo</i> , worst. | 6. <i>Acérrimo</i> , most harsh or cruel. |
| 3. <i>Minimo</i> , least. | 7. <i>Celebérrimo</i> , most famous. |
| 4. <i>Infimo</i> , lowest. | |

139. The definite article before a comparative is not translated into Italian. *The more difficult a thing is, the more honourable it is* (*più una cōsa è difficile più essa è onorevole*).

140. Sometimes *tanto e quanto* are placed before *più* and *meno*. *Tanto più uno è ignorante, tanto più egli è pronto nel giudicare* (the more ignorant a man is, the more ready he is to judge). The *tanto*, like the article *the* in English, serves to give force to the sentence.

141. *Come* and *quanto* may be changed into *al pari di* (equally). *Lo conosco al pari di voi* (I know him as well as you do).

AUGMENTATIVES AND DIMINUTIVES.

142. *Augmentatives* and *diminutives* are words whose signification is modified by the addition of one or more syllables.

143. The termination *one* added to a word conveys the idea of greatness. All feminine nouns that receive this termination become masculine. Example : *La tavola* (the table); *Il tavolone* (the large table).

144. Feminine adjectives do not change their gender when *one* is affixed to them. She is very silly, is translated by *Ella è una sciôccona*.

145. The termination *ino*, which adds to the noun the idea of little, *sometimes* renders it masculine. Thus from *tavola* (table) we form *tavolino* (small table).

146. The termination *accio* expresses contempt; as, *ômaccio* (a contemptible man); *donnaccia* (a contemptible woman).

147. *Uomo* (man) always loses the vowel *u* when any termination is affixed to it.

148. The terminations *azzo* and *astro*, like *accio*, express contempt, but are less used : *Popolazzo* (mob); *giovanaastro* (a despicable youth).

149. *Ôtto* means rather, as *grassôtto* (rather fat).

150. The termination *ino* expresses not only littleness, but a certain affection towards the object; *etto* conveys the same idea, but it may also mark contempt. Examples : *Fanciullino*, *fanciulletto* (little child).

151. The termination *uzzo* (*ômuzzo*, little man, dwarf) expresses littleness, the effect of extraordinary leanness in a person of very small stature.

152. *Erello* (*vécchierello*, little old man) may indicate

smallness alone, and also levity and want of dignity in the object so qualified; as when we speak of a vain and affected man (*vanarello*); of a foolish girl (*pazzarella*), &c.

153. *Icciuola* (*òmicciuolo*, worthless little man) may denote physical defect in size, and the little importance of the individual or object to which it is attributed.

154. *Icciattolo* and *icciatto* (*òmicciattolo* *òmicciatto*, contemptible man) expresses a very great degree of contempt.

155. Some words are susceptible of one termination rather than another.

156. Adjectives and some adverbs can be thus modified: *caro* (dear), *carino*, *carina*; *bèllo* (fine), *bèllino*, *bèllina*; and *bene* (well), *benino*, *benone*.

157. There are double augmentatives and diminutives: *ladro* (thief), *ladrone* (great thief), *ladronaccio* (great ugly thief); *côsa* (thing), *côsetta* (little thing), *côsettina* (very little thing).

158. Each termination expresses a different idea or shade. There is a variation of meaning, which we can learn only by experience and practice, in the changes of which some words are susceptible; as, *vécchio*, *vécchiellino*, *vécchietto*, *vécchierello*, *vécchiôtto*, *vécchiuzzo*.

159. The use of augmentatives and diminutives is most frequently admitted in the familiar style.

NUMERALS.

160. The numeral adjectives are divided into Cardinal and Ordinal.

CARDINAL NUMBERS.

<i>Uno,</i>	one.	<i>Diciassette,</i>	seventeen.
<i>Due,</i>	two.	<i>Diciotto,</i>	eighteen.
<i>Tre,</i>	three.	<i>Diciannove,</i>	nineteen.
<i>Quattro,</i>	four.	<i>Venti,</i>	twenty.
<i>Cinque,</i>	five.	<i>Ventuno,</i>	twenty-one.
<i>Séi,</i>	six.	<i>Trenta,</i>	thirty.
<i>Sétte,</i>	seven.	<i>Quaranta,</i>	forty.
<i>Ôtto,</i>	eight.	<i>Cinquanta,</i>	fifty.
<i>Nôve,</i>	nine.	<i>Sessanta,</i>	sixty.
<i>Dieci,</i>	ten.	<i>Settanta,</i>	seventy.
<i>Undici,</i>	eleven.	<i>Ôttanta,</i>	eighty.
<i>Dòdici,</i>	twelve.	<i>Nôvanta,</i>	ninety.
<i>Trèdici,</i>	thirteen.	<i>Cento,</i>	hundred.
<i>Quattordici,</i>	fourteen.	<i>Due cento,</i>	two hundred.
<i>Quindici,</i>	fifteen.	<i>Dugento,</i>	
<i>Sèdici,</i>	sixteen.	<i>Mille,</i>	thousand.

ORDINAL NUMBERS.

<i>Primo,</i>	first.	<i>Dècimo sèsto,</i>	sixteenth.
<i>Secondo,</i>	second.	<i>Dècimo sèttime,</i>	seventeenth.
<i>Térzo,</i>	third.	<i>Dècimo ottavo,</i>	eighteenth.
<i>Quarto,</i>	fourth.	<i>Dècimo nôno,</i>	nineteenth.
<i>Quinto,</i>	fifth.	<i>Ventèsimo,</i>	twentieth.
<i>Sèsto,</i>	sixth.	<i>Ventèsimo primo,</i>	twenty-first.
<i>Sèttime,</i>	seventh.	<i>vigèsimo primo,</i>	
<i>Ôttavo,</i>	eighth.	<i>Trentèsimo,</i>	thirtieth.
<i>Nôno,</i>	ninth.	<i>Quarantèsimo,</i>	fortieth.
<i>Dècimo,</i>	tenth.	<i>Cinquantèsimo,</i>	fiftieth.
<i>Undècimo, dè-</i>	eleventh.	<i>Sessantèsimo,</i>	sixtieth.
<i>cimo primo,</i>		<i>Settantèsimo,</i>	seventieth.
<i>Duodècimo, dè-</i>	twelfth.	<i>Ottantèsimo,</i>	eightieth.
<i>cimo secondo,</i>		<i>Novantèsimo,</i>	ninetieth.
<i>Dècimo térzo,</i>	thirteenth.	<i>Centèsimo,</i>	hundredth.
<i>Dècimo quarto,</i>	fourteenth.	<i>Millèsimo,</i>	thousandth.
<i>Dècimo quinto,</i>	fifteenth.		

161. *Mille* has the plural *mila*.

162. We cannot say in Italian, *undici cento, dodici cento, &c.*; but *mille e cento, mille e due cento, &c.*

163. The ordinal number placed after the name of sovereigns to indicate the order of succession has no article before it as in English; *Leone decimo* (Leo the Tenth).

164. After 21, 31, 41, 51, &c., the substantive qualified by these numbers is singular; *Vent' un franco, trent' un franco, &c.* It seems in such cases that the plurality of twenty is unnoticed, and that the substantive is made to agree with the singular number *uno*.

165. In multiplication we may say *quattro volte quattro fanno sedici*, or *quattro via quattro sedici* (four times four make sixteen).

166. *Li* is used very frequently instead of the article *gli* before the cardinal number indicating the day of the month; *Partiremo li dieci* (we shall set out on the tenth). Observe that *on* is not translated into Italian.

167. *Both* is translated by *tutti due*, or *tutti e due*, as I wish them both (*li voglio tutti e due*), when it is referred to two nouns, but by *e...e* when referred to two sentences; I shall go there both to-morrow and next day (*vi andrò e domani e l'altro*).

168. By twos, by threes, by fours, are translated by *a due, a tre, a quattro*. Two by two, three by three (*a due a due, a tre a tre*).

169. The adjective *same* is often elegantly translated by *uno* (one). All lead to the same end (*tutti tirano ad un fine*).

170. When we speak of the hour of the day, we say *è la una* (it is one o'clock), *sono le due* (it is two o'clock), *sono le tre* (it is three o'clock), &c.

171. It is immaterial whether the substantive be placed

after or before the Cardinal number ; as, *anni venti cinque*, or *venti cinque anni* (twenty-five years).

172. We cannot say two and thirty, three and thirty, &c. ; but only thirty-two, thirty-three (*trenta due*, *trenta tre*), &c.

173. In early times, the Italians began to count the hours from one sunset to another. One o'clock was the first hour after the setting of the sun, and the twenty-fourth hour the one immediately before. It is still customary in some parts of Italy to say, *le ventitrè*, *le ventiquattro*, as a convenient way to express one or two hours before dusk.

174. *Una decina*, *una dozzina*, *una quindicina*, *una ventina*, *una trentina*, *una quarantina*, *un centinajo*, *un migliajo*, are collective substantives derived from the numerical adjectives.

175. This day week, this day fortnight, are translated by *oggi a otto*, *oggi a quindici*.

176. *Per uno* means for each person. *Il pranzo ci è costato cinque franchi per uno* (the dinner cost us five francs a-piece).

177. In speaking of the different centuries of our literature, the thirteenth century is called *il dugento*, the fourteenth *il trecento*, the fifteenth *il quattrocento*, and so on.

178. *And* is not used in notation, as in the following and similar phrases : In the year one thousand eight hundred and fifty-one (*nell' anno millé ottocento cinquante*).

PRONOUNS.

179. The definition generally given of a pronoun is correct, namely, that it is a *word used instead of a noun* ; but the application of this definition is confined to

the class of Personal pronouns. These have already been spoken of.

180. There are two other kinds of pronouns, viz. *Relative* and the *Adjective pronouns*, which are, properly speaking, either *adjectives* or *articles*, though some of them are nouns.

181. *Relative pronouns* are such as relate in general to some word or phrase going before, thence called the *Antecedent*. They are, *who*, *which*, and *what*. Example: "The man is happy who lives virtuously" (*l'uomo il quale vive virtuosamente è felice*).*

182. *What* is a kind of compound relative, including both the antecedent and the relative, and is equivalent to *that which*: as, "This is what I wanted," that is to say, "the thing which I wanted." It is translated in Italian by *Quel che* or *ciò che*, or *la còsa che*; *Questo è QUEL CHE voglio*, or *CIÒ CHE voglio*; or *Questa è la CÒSA CHE voglio*.

183. *Who* is applied to persons, *which* to things and irrational animals. This distinction is not found in the Italian language.

184. *That* as a relative is often used to prevent the too frequent repetition of *who* and *which*. It is applied to both persons and things, and is translated by *Che*. He *that* acts wisely, &c. (*colui CHE agisce saviamente*).

185. *Who*, *which*, and *what*, are called *Interrogatives* when they are used in asking questions, and are translated respectively by *chi*, *quale*, and *che*.

186. The word *that* is sometimes a relative, sometimes

* The relative pronouns may be called *Conjunctive Adjectives*, as they fulfil the office of a conjunction in joining one proposition to another, and in a certain manner make the proposition which follows them equivalent to an adjective, as when we say, the king who is just (*il re che è giusto*), which is the same as the just king (*il re giusto*).

a conjunction, and sometimes a demonstrative pronoun. When it is a demonstrative pronoun, it is translated by *quello*.*

187. The adjective pronouns are subdivided into four kinds: namely, *possessive*, *distributive*, *demonstrative*, and *indefinite*.

188. The possessive pronouns are those which relate to possession or property. In English they are seven in number: *my*, *thy*, *his*, *her*, *our*, *your*, *their*. In Italian there are only six: *mio*, *tuo*, *suo*, *nostro*, *vostro*, *loro*.

189. The possessive pronouns, being adjectives, agree in gender and number with the substantive; but *mio*, *tuo*, and *suo*, are irregular in their masculine plural, which is *miei*, *tuoi*, *suei*.

190. *Loro* is unchangeable, being alike in the masculine and feminine, singular and plural.

191. The *distributive* pronouns are those which, taken separately, denote the persons or things that make up a number. They are, *each* (*ciascuno*), *every* (*ogni*), *either* (*l'uno o l'altro*).

192. The *demonstrative* pronouns are those which point out precisely the subjects to which they relate: in English there are two, *this* and *that*. *This* refers to the nearer person or thing, *that* to the more distant.†

* The student will observe that the word *that* is a relative pronoun when it can be turned into *who* or *which*, a demonstrative pronoun when it is immediately followed by a noun to which it refers or is joined, and a conjunction in all other cases.

† The *demonstrative* pronouns perform the same office as the *article*, namely, they limit the *extension* of the noun; as, *I like books*, *I like this book*, *I like the book*. In the first example, I mean *books in general*; in the second and third, *one particular book*. Hence the correct denomination of these words should be that of *demonstrative articles*.

193. *This* is translated by *questo*, and *that* by *quello*. But when the person or thing is near, or belongs or refers to the person spoken to, *cotesto* is used; as, What coat is that which you have on? (*che abito è COTESTO che avete indôssò?*) What words are these that you say? (*che parole sôno COTESTE che dite?*)

194. The *indefinite* pronouns are those which express subjects in an indefinite or general manner; as, *some* (qualche), *other* (altro), *any* (alcuno), *one* (uno), *all* (tutto), &c. These are either adjectives or nouns.

GENERAL OBSERVATIONS ON THE ITALIAN PRONOUNS.

CHE.

195. *Che* after a semicolon, colon, or period, always means because. It is sometimes accented when used in this manner: *Placati: CHE altrimenti*, &c. (be appeased: because otherwise).

196. *Che* is used in some exclamatory expressions with the imperative, and seems to add force to such sentences: *Che benedetta sia l'ora* (blessed be the hour); *che si faccia* (let it be done). The verb *voglio* (I wish) is understood before such phrases.

197. *Non che* is elegantly used instead of *non solo* (not only). Petrarch says, *Spero trovar pietà, NON CHE perdono* (I hope to find pity, not pardon only).

198. *Che* as a conjunction may be understood: *Voglio mi diciate* (I wish that you would tell me).

199. *Che* is used as a substantive, and means *which thing*; *Il che non è vero* (which thing is not true).*

200. The books you bought, should be translated by *I libri che compraste*. A most important rule in render-

* *Alcun che* is the same as *alcuna cosa* (something).

ing English into Italian is to supply all the words understood in English, unless we know that such words may *also* be omitted in the Italian.

201. *Che* used with *non* means *but* or *only*. *Non hanno che un libro* (they have but one book).

202. *Che* is used for *since*. *E molto tempo che son qui* (I have been here a long time).

203. *Che* means *so that*. *Chi lo legherà CHE non si sciolga?* (who will tie him so *that* he may not release himself?)

204. *Che* may be used for *affinchè* (in order to). *Guardava d'intorno dove si potesse porre CHE non si bagnasse* (he looked round where he might place himself *in order that* he might not become wet).

205. *Non ho CHE fare* means I have nothing to do.

206. *Che che* means *whatever*. *Che che avvenga* (whatever may happen).

207. *Lest* is translated by *che non*. Do not give him so much money lest he abuse it (*non gli date tanto danaro CHE NON ne abusi*).

208. *Che* is used with *più* and *meno*. *Più che* (more than); *meno che* (less than). (See Section 128).

209. *Che* is often used as an expletive after an interjection; *Ahi! CHE sono perduto* (Alas! I am lost).

210. In exclamatory sentences, *What a man! what a woman!* the indefinite article *a* is omitted. *What a man!* (*che uomo!*) *what a woman!* (*che donna!*)

211. *What?* in interrogative sentences is translated by *che?* or *che còsa?* (what thing?) or *còsa* alone. *Che dite?* or *che còsa dite?* or *còsa dite?* (what do you say?)

212. *Che* is used for *quel che* (that which or what); *Non so che dite* (I do not know what you say).

CHI.

213. *Chi* is always singular. It means,

1. Who is the person that ?
2. The person who.
3. Some persons.
1. *Chi parla ?* (who speaks ?)
2. *Chi lo dice ha ragione* (he who says so is right).
3. *In questo mondo chi piange e chi ride* (in this world some weep and some laugh).

CUI.

214. Speaking of persons, *cui* is used in the genitive, dative, or ablative case more commonly than *che*. *L'uomo DI CUI parlate* (the man of whom you speak). Speaking of things, *che* may be used in all cases.

215. *Cui* should always be used for *che* when the latter might create obscurity. The man whom my father loved, is better translated by *l'uomo cui amava mio padre* than by *l'uomo che*, &c. Owing to the nominative coming so frequently after the verb in Italian, the second example might be understood to signify The man who loved my father.

216. *Cui* is sometimes used between the article and its substantive, and then means *di cui* ; as, *Il cui valore* (the valour of whom, or whose valour).

217. *Quale* means *come* in comparison, and is followed by *tale*. Dante says, *QUALE i fioretti dal notturno gelo chinati e chiusi, poichè il sol gl'imbianca, si drizzan tutti apèrti in loro stelo ; TAL mi fec'io di mia virtute stanca.* (As flowerets, by the nightly chilness bended down and closed, erect themselves all open on their stems when the sun whitens them, *thus* I did with my fainting courage).
—*Dr Carlyle's Translation.*

218. *Quale* means whoever, whatever, or whichever.

Qual di lassù discende (whoever descends from above);
Qual si sia la cagione (whatever may be the cause);
Qual volete di questi due libri? (which of these two books do you wish?)

219. *Quale* in the above signification is often joined to *si sia* or *si voglia*, as *qualsisia* or *qualsivoglia*; plural, *qualsisiano* and *qualsivogliano*.

220. *Quale* is used in the singular in the sense of some persons. *Quale se ne andò in campagna, e qual quà e qual là* (Some persons went into the country, and some here and some there).

221. *Quale* is used as well as *che* in expressions of doubt. *Non so qual cosa, or che, mi tenga dal, &c.* (I do not know what keeps me from, &c.)

222. *Quale* is used in the same way in interjections. *Quale amore, qual ricchezza, qual parentela!* or *Che amore, che ricchezza, che parentela!* (What love, what wealth, what parentage!)

223. *Tale e quale* means "exactly such."

224. *Cotale* is the same as *tale* (such). How can you say such a thing? (*Come potete dire una tal cosa, or una cotal cosa?*)

225. I. *Onde* means "of whom or which." *L'uomo onde si parla* (the man of whom one speaks).

226. II. *Onde* expresses also the things with which. *Convieni che mi guadagni con fatica ONDE vivo ONDE vèsto* (I must gain with difficulty the means by which I live and dress).

227. III. *Onde* means "so that." *Comincia a piovere ONDE è meglio che torni a casa* (It begins to rain, so that I had better return home).

228. IV. *Onde* has also the signification of *in that*

place, whither: *Là ONDE io vado non c'è* (it is not in the place to which I am going).

229. V. *Onde* and *donde* mean whence. *Non so ONDE* or *DONDE veniate* (I do not know whence you come).*

POSSESSIVE PRONOUNS.

230. The possessive pronouns are,—

SINGULAR.		PLURAL.	
Masculine and Feminine.		Masculine and Feminine.	
<i>Mio, mia,</i>	my, mine.	<i>Miei, mie,</i>	my, mine.
<i>Tuo, tua,</i>	thy, thine.	<i>Tuoi, tue,</i>	thy, thine.
<i>Suo, sua,</i>	his, her.	<i>Suoi, sue,</i>	his, her.
<i>Nôstro, nôstra,</i>	our.	<i>Nôstri, nôstre,</i>	our.
<i>Vôstro, vôstra,</i>	your.	<i>Vôstri, vôstre,</i>	your.
<i>Loro,</i>	their.	<i>Loro,</i>	their.

231. The possessive pronoun agrees with the thing possessed, and not with the possessor. Mary sold her ring (*Maria ha venduto il suo anêllo*).

232. The possessive pronoun is preceded by an article when agreeing with a substantive expressed or understood. *Il mio panno* (my cloth); *Questo panno è IL MIO* (this cloth is mine).

233. It must be observed that there is a difference between *questo panno è mio*, and *questo panno è il mio*, corresponding to the difference between *this cloth is mine* and *this is my cloth*.

234. The article is omitted before possessive pronouns agreeing with a substantive expressing relationship or

* It will be observed that this word has very *different significations*, according to which it forms a *different part of speech*. It has been thought more convenient to state all that was essential to be known about such words when they first occur, than to introduce the observations under various heads.

dignity, but never if a word comes between them, or if the possessive pronouns are in the plural or before *loro*.

Ecco mio fratêllo (here is my brother).

Ecco il mio caro fratêllo (here is my dear brother).

Ecco il loro fratêllo (here is their brother).

Ecco i miêi fratêlli (here are my brothers).

235. Though *mio* before *fratêllo* has no article, as in the first of the above examples, the article may be used to add force, and we may sometimes say emphatically *ecco IL mio fratêllo*.

236. Some familiar expressions for relations, such as *mamma* and its diminutives, require an article before the possessive. *La mia mamma* (my mamma); *La mia sorêl-lina* (my little sister).

237. They are sisters of mine, they are friends of his, should be translated by *sono mie sorêlle*, *sono suoi amici*; but these are my sisters, these are my friends, are translated by *queste sono le mie sorelle*, *questi sono i miei amici*.

238. When the meaning of what we say is perfectly clear, the possessive is often omitted. *È partito colla moglie, coi figli, e con tutta la famiglia* (He went away with *his* wife, *his* children, and all *his* family).

239. The possessive pronouns are used also as substantives. The sense supplies the meaning. *Ha perduto il suo* (he has lost his fortune); *rivedrò i miêi* (I shall again see my relations); *Il capitano si ritirò co' suoi* (the captain retired with his men).

240. The personal noun in the dative is very often substituted for the possessive pronoun. Thus, instead of saying he is not my father (*egli non è MIO padre*), the Italians prefer saying *egli non MI è padre*. This is particularly the case in speaking of the various parts of

the body or of dress. *Èccovi il fazzotetto* (here is your handkerchief); *Se lo pose sulle ginôcchia* (he put it upon his knees).

241. It is immaterial whether we say *un mio amico* (a friend of mine), or *uno dei miei amici* (one of my friends).

242. Sometimes we use the personal pronoun instead of the possessive, to prevent obscurity: as, Cæsar loves his brother and his sons (*Cesare ama suo fratello ed i figli DI LUI*).

243. When *own* is added to the possessive pronoun, it may be omitted, or translated by *prôprio*. She wrote that letter with her own hand (*Scrisse quella lettera di SUO pugno*, or *di SUO PRÔPRIO pugno*, or *di PRÔPRIO pugno*).

244. One's own is translated by *prôprio* when used generally. To confess one's own sins is a mark, &c. (*Il confessare i PRÔPRI peccati è segno, &c.*)

DEMONSTRATIVE PRONOUNS.

245. The Italians have three *demonstrative pronouns*: *questo* (this), *quello* (that), and *cotesto*, the meaning of which cannot be expressed by a single word in English. It is used when we speak of any person or thing referring, belonging, or *near* to the person spoken to. *Cotesto vestito vi va bene* (that coat fits you well); *Che parôle sono coteste?* (what words are those of yours?)

246. *Questo* is often employed as an expletive with *oggi* (to-day). Thus we say *oggi* or *quest' oggi non êsco* (I do not go out to-day).

247. *Mane* and *mattina* (morning), *sera* (evening), *nôtte* (night), are joined to *questa*, and form the adverbs *stamane*, *stamattina*, *stasera*, *stanôtte*.

248. *Codesto, codesti*, may be used instead of *cotesto, cotesti*.

249. From *cotesto* we have derived the adverbs *costà* and *costì*, meaning the place where the person addressed is.

250. *Costì* is used for a definite spot; *costà* is a more general expression. This distinction is also found between *qui* and *qua* (here), *lì* and *là* (there).

251. *In questo, in questa, in quello, in quella*, mean on this or on that time or occasion. *Tempo* is understood with *questo* and *quello*, and *ora* with *questa* and *quella*. *In quella arrivarono due soldati* (at that moment two soldiers arrived).

252. *Costui, costêi, costoro*, mean this man, this woman; these men, these women. *Colui, colêi, coloro*, mean that man, that woman; those men, those women.

253. *Questi, cotesti, and quegli*, signify this or that man, and are used only in the nominative singular. *Questi* and *quegli* correspond to *costui* and *colui*; *Cotesti*, like *cotesto*, applied to an individual near the person spoken to.

254. *Ciò* has the same signification as *questa, cotesta, or quella còsa*. *Che vuol dir ciò?* (what does this mean?)

255. From *ciò* are derived *cioè* (this is), *ciocchè* (that which), *acciocchè* (in order that), &c.

INDEFINITE PRONOUNS.

OGNI, QUALUNQUE, CHIUNQUE, CIASCUNO, CIASCHEDUNO.

256. *Ogni* signifies every, and is used for the singular of both genders. The plural may be expressed by

tutti i or tutte le. Ogni giorno, ogni nôtte ; or tutti i giorni or tutte le nôtti.

257. From *ogni* we form *ognuno* (every one), and *ognora* (always). *Ognora* is rather poetical.

258. Every other day, every third day, every fortnight, are rendered by *ogni due giorni, ogni tre giorni, ogni quindici giorni.*

259. *Qualunque persona* is the same as *ogni persona che* (every person that).

260. *Chiunque* is the same as *qualunque uomo, or ogni uomo che* (every man that, or whoever).

261. *Ciascuno* and *ciascheduno* are the same as *ognuno* (every one). The feminine is *ciascuna, ciascheduna.*

262. *Each* is translated by *per uno* in such phrases as this: He gives each of us two apples (*ci dà due mele per uno*).

ALCUNO, QUALCHE, NESSUNO, NIUNO, VERUNO, NIENTE.

263. *Alcuno* signifies some, any. *Avete alcuna difficoltà ?* (have you some or any difficulty?) Give me some books (*datemi alcuni libri*) ; I see some ladies (*vedo alcune signore*).

264. The partitive article *del, dei, della, delle, &c.*, should be used for *some* when, instead of *number*, we speak of *quantity*. (See Section 42). Give me some sugar (*datemi del zucchero*).

265. *Alcuno* with *non* after it is the same as *nessuno*. *Alcuno non vi fu, or nessuno vi fu* (there was no one).

266. *Qualche* may be substituted for *alcuno*, but it is always singular. Give me some apples (*datemi alcune mele, or qualche mela*).

267. *Nessuno, niuno, and veruno*, signify no and no one, being either adjectives or substantives. No one

knows it (*nessuno, niuno, or veruno lo sa*) ; Nothing is certain (*nessuna cōsa è certa*).

268. When *nessuno, niuno, veruno*, and *niente* (nothing) follow a verb, *non* (not) is always placed before it. *Non ho niente* (I have nothing).

269. *Nessuno, niuno, veruno*, may signify *alcuno*. *Più veloce che nessun cavallo* (swifter than any horse).

270. *Niente* and *nulla* are sometimes used for something. *Se io posso far nulla per voi, comandatemi* (if I can do any thing for you, command me).

271. *Niente* and *nulla* may sometimes be expressed by *che*. *Chi è innocente non ha niente da temere* ; or *Chi è innocente non ha che temere* (he who is innocent has nothing to fear).

272. *Nulla* means *null* or void, and is then an adjective. Those laws were rendered null (*quelle leggi furòno rese NULLE*).

TUTTO.

273. *Tutto* (all) as a substantive, is generally without an article. *Tutto è finito* (all is over). *Il* may be used for greater emphasis.

274. *Tutto che* and *con tutto che* signify although.

275. All of us is translated by *noi tutti* or *tutti noi*.

276. *Con tutto ciò, tuttavia, con tutto questo*, signify nevertheless. *Al tutto, del tutto, al tutto e per tutto* (entirely) ; *Per tutto, da per tutto* (every where) ; *Tutt' altro* (in a quite different manner) ; *Tutt' ora* (always) ; *È tutt' uno* (it is all one, the same).

277. *Tutto quanto* is more emphatical than *tutto*. *Oggi vi aspetto tutti quanti* (to-day I expect you all) ; *Tremava tutta quanta* (she trembled all over).

ALTRO, ALTRUI.

278. *Altro* means any thing else; *Avete altro?* (have you any thing else?)

279. *Non è altro che* means nothing else; *Non fa altro che cica'are* (she does nothing else but chatter).

280. *Altro* is often used for much more. *C'è altro!* (there is a great deal more!)

281. *Per altro* is used for however. *Per altro è molto avaro* (however, he is very avaricious).

282. Otherwise is sometimes translated by *altro*. That cannot be otherwise than useful to you (*Non può esservi a'tro che utile*).

283. *Dôtto quanto qualunque altro* (as learned as any other). *Uomo* (man) is understood after *altro*.

284. We say *Chi altri?* (who besides?) *Nessun altro* (no one else).

285. *Altri* sometimes signifies some men. *Altri cangia il pelo prima che i costumi*; some men change their hair (become old) sooner than their customs. *Altri* is singular.

286. *Altri* in the plural is often an expletive. *Noi altri, voi altri, quelli altri* (we, you, those). These expressions are very frequent.

287. Words derived from *altro*, *altri*:—

1. *Altramente, altramenti, altrimenti* (otherwise).
2. *Altresì* (also).
3. *Altretale* or *altrettale* (the same).
4. *Altrettanto* (as much).
5. *Altronde* (from another part).
6. *A'trove* (elsewhere).

288. *Altrui* is used in every case except the nominative instead of *altri*. *Pensoso più d'altrui che di se* (more

anxious about others than about himself); *Uccide altrui* (he kills others).

289. *L'altrui cōse* is the same as the *cōse degli altri* (the things of others). *L'altrui* is also a substantive, meaning the property of others.

290. *Altrui* is used by itself instead of *of others*. *Beato l'uomo che impara a spese altrui* (happy is the man who learns at the expense of others).

PREPOSITIONS.

291. Prepositions, with the cases they govern.*

<i>Accanto</i>	}	Near by, at the side of, about	Dat. Gen.
<i>Allato</i>			
<i>Addosso</i>		On, upon one's back, about, at	Dat.
<i>A fronte</i>		Opposite, over against	Dat. Gen.
<i>A guisa</i>	}	Like	Gen.
<i>A môdo</i>			
<i>Anzi</i>		Before	Acc.
<i>Appétto</i>		Opposite, in comparison with	Dat. Gen.
<i>Appiè</i>		At the foot	Gen.
<i>Apprésso</i>		With, near, by, next	Acc. Gen. Dat.
<i>Avanti</i>		Before, in the presence of	Dat. Acc. Abl.
<i>Circa</i>		About, concerning	Acc. Dat. Gen.
<i>Contra</i>	}	Against, over against	Gen. Act. Dat.
<i>Contro</i>			
<i>Dentro</i>		Within	Dat. Acc.
<i>Dietro</i>		Behind	Dat. Acc. G. Abl.
<i>Di là</i>	}	On that side	Abl.
<i>Di quà</i>		On this side	
<i>Discôsto</i>		Far	Abl. Dat.
<i>Dopo</i>		After	Acc. Gen. Dat.
<i>Eccétto</i>		Except, but	Acc.
<i>Entro</i>		Within, in	Acc. Dat.

* The case first specified is the one most generally in use.

<i>Fino, Sino</i>	Till, until, as far as, to	Dat. Acc.
<i>Fra, Tra</i>	Within, between, besides, among	Acc.
<i>Fuori</i>	Beside, besides, out, outside	Gen. Acc.
<i>Fuorchè</i>	Except	Acc.
<i>In mézzo</i>	In the middle	Dat. Gen. Act.
<i>Infuori</i>	Except, but, excepted	Abl.
<i>Intorno</i>	About, round about	Dat.
<i>Lungi</i>	} Far	Abl. Dat.
<i>Lontano</i>		
<i>Lunghesso</i>	} Along, near	Acc.
<i>Lungo</i>		
<i>Mediante</i>	Through, by means of, for	Acc.
<i>Oltre, oltra</i>	Beyond, besides	Dat. Acc.
<i>Prima</i>	Before	Gen.
<i>Préssò</i>	Near, almost	Dat. Gen. Acc.
<i>Quanto, In quanto</i>	} As far, as to, as	Dat.
<i>Rasente</i>		
<i>Rimpétto</i>	} Over against, opposite	Dat.
<i>Dirimpétto</i>		
<i>Salvo</i>	Except, but, save	Acc.
<i>Secondo</i>	According to	Acc.
<i>Senza</i>	Without	Acc. Gen.
<i>Sopra, sopra</i>	On, upon, by	Acc. Gen. Dat.
<i>Sotto</i>	Under	Acc. Gen. D. Abl.
<i>Su, Su per</i>	Upon, on	Acc.
<i>Vérso</i>	Towards, to	Acc. Gen.
<i>Vicino</i>	Near	Dat. Gen.

292. *Infuori* is placed after the case it governs: as, *Da voi infuori* (except you).

293. *Salvo* and *vicino* may be declined. Examples: *Perdemmo tutto salvo*, or *salva, la vita* (we lost every thing but life).

DI.

294. *Di* (of) is the sign of the genitive. It expresses principally possession and derivation. *Il nome di Maria* (Mary's name); *Il figlio di Carlo* (Charles' son).

295. When the preposition is a mere sign to indicate relation between other words, and without any distinct meaning attached to it, *di* should be used. *Temo di perdere* (I fear to lose).

296. *With* after an adjective or participle is translated by *di*. Armed *with* swords (*armati di spada*).

297. *Di* is often used with an adjective, forming an adverb. *Di subito* or *subitamente* (suddenly); *di cêrto* (certainly); *di sovêrchio* (excessively); *di nascosto* (secretly).

298. *Di tempo in tempo* means from time to time. *Di venti in trenta anni* (from twenty to thirty years).

299. *Di* is often an expletive; as,

Dir di sì (to say yes).

Dir di no (to say no).

Credo di sì (I think so).

Credo di no (I think not).

Prima di voi (before you).

Dopo di voi (after you).

Andar di fuori (to go outside).

Andar di dentro (to go within).

Andar di sopra (to go above).

Andar di sotto (to go below).

Andar di su (to go up stairs).

Andar di giù (to go down stairs).

300. *Di su*, *di giù*, &c., may become nouns with an article before them. *Il di su* (the upper part); *Il di giù* (the lower part).

301. We say often *quel birbante DI Calandrino* (that rogue Calandrini); *Quello sciocco di Giovanni* (that foolish man, John), &c.

302. *Di* has often the sense of the partitive article. Give me *some* of that wine (*dammi DI quel vino*).*

303. Various English prepositions are sometimes translated by *di*.

304. I. *In*.—He is the greatest man *in* London (*è il più grand' uomo di Londra*).

305. II. *As*, or *in regard to*.—*Già vecchio d'anni, ma giovanissimo di senno* (already old as to years, but very young as to wisdom).

306. III. *For*.—*Pianse di dolcezza* (she wept *for* joy).

307. IV. *From*.—*Divenuto principe di richissimo negoziante* (from being a very rich merchant having become a prince).

308. V. *From* (*da*).—*Si levò di capo la corona* (he took the crown from his head); *Partì di Palermo* (he departed from Palermo).

309. VI. *About*.—*Parleremo di questo* (we shall speak about this).

310. VII. *To*.—She is sister to Lord D.; which is the way to London? (*E sorèlla DI Lord D.; quale è la strada DI Londra?*)

311. VIII. *During*.—*Andar DI giorno* (to go *during* the day).

A.

312. *A* is used exactly as the two English prepositions *to*, *at*, and shows the point to which an action is directed.

* *Un poco* (a little) is always understood before a partitive article. *Dammi DI quel vino, dammi DEL zucchero*, is used for the sake of brevity, instead of *dammi UN POCO DI quel vino, dammi UN POCO DEL zucchero* (give me a little of that wine, a small quantity of sugar).

Andiamo a pranzo (let us go to dinner). Look at me (*guardate a me*). *A* is followed by *d* before a vowel. *Andiamo ad Anversa* (let us go to Antwerp).

313. *A* is often used instead of *con* (*with*), as, *rimase A occhi bassi*, *A bocca aperta* (he remained *with* his eyes cast down, *with* his mouth open); *Parlare a stento* (to speak *with* difficulty).

314. I am going *home* is translated by *vado A CASA*; he is not *at home* (*non è IN CASA*).

315. To take *from* every one is translated by *togliere A ciascuno*.

316. Observe the translation of *in* by *a* in such phrases as, If you come to the theatre you will find me in the first tier (*Se venite al teatro mi troverete al primo ordine*;) I reside *in* London (*dimoro A Londra*).

317. In English, a noun may be qualified by another noun prefixed to it, in the same manner as by an adjective. In Italian, the qualifying noun preceded by *a* (to), *di* (of), or *da* (from), is placed after the noun qualified.

1. A windmill; *un molino a vento* (a mill *moved* by the wind).

2. A gold ring; *an anello d'oro* (material).

3. A bedroom; *camera DA letto* (use).

DA (*from* or *by*).

318. This preposition, besides the signification of *from* or *by*, has several others, some of which could with difficulty be expressed by other words. The student should make himself thoroughly acquainted with the following examples, which illustrate the various uses of this preposition, and commit them to memory.

319. I. *Da*=before (*avanti*). *L'ho veduto spesso passare da casa mia* (I saw him often pass *before* my house).

320. II. *Da* = (about) *circa*; *Uscirono da dodici soldati* (there came out *about* twelve soldiers).

321. III. *Da* = (since). *Da quel tempo sono sempre stato disgraziato* (since that time I have always been unhappy).

322. IV. *Da* = becoming, fit for (*conveniente, appropriato a*). *Sono gioje da donne* (these are jewels for women); *Non sono cose da lui* (these are not things fit for him).

323. V. *Da*, before a town, means born in. *È da Firenze* (he was born in Florence). Speaking of countries *di* is used; *è di Toscana* (he was born in Tuscany).

324. VI. *Da* followed by *a* means between. *Voglio parlargli da solo a solo* (I wish to speak to him privately, *i.e.* between ourselves). We say also *a quattro occhi*.

325. VII. *Da* = to (*a*), or at the house of (*a casa*). *Venite da me* (come to me, or to my house).

326. VIII. *Da* = as, come. *Ti giuro, da galantuomo* (I swear to you as an honest man).

327. IX. *Da* = to be used for. *Andiamo nella sala da mangiare, nella camera da letto* (let us go into the dining-room, into the bedroom).

328. X. *Da* = something for. *Datemi da mangiare* (give me something to eat, or for eating); *Datemi da scrivere* (give me something for writing, or writing materials).

329. XI. *Da* = through, (*per*). *Passeremo da Milano* (we shall pass through Milan).

330. XII. *Da* = having, or who has. In this case the article is always affixed to it. *L'uomo dal nero vestito* (the man who has the black dress). This construction, however, is borrowed from the Greek, and is little used except in poetry. We should rather say *vestito di nero* (dressed in black).

331. XIII. *Da* = towards, on. *Andate DA quella parte* (go on that side).

332. XIV. *Da* often serves to form adverbial expressions. *Dite davvero?* (do you speak seriously?)

333. XV. *Da* also forms a kind of adjective when followed by the noun *bene*. *Un uomo da bene* or *dabbene* is the same as *un buon uomo*.

334. XVI. *Da* may signify alone. *Vi andrò da me* (I shall go there alone).

335. XVII. *By* is translated by *da* in all cases in which it does not signify by the means of. It is then translated by *con*.

PER.

336. *Per* means not only for, but also through. *Sono andato vagando per lo mondo sette anni* (I went wandering through the world seven years).

337. *Per* means during (*durante*). *Vi starò per un mese* (I will stay there during a month).

338. To, meaning in order to, is translated by *per*. I came to speak to you (*sono venuto PER parlarvi*).

339. *Per* is often followed by *lo* instead of *il*. *Per lo mondo* (through the world).

340. *Per giorno*, *per uomo*, signify every day, for every man. *Bevo un bicchiere di vino PER GIORNO* (I drink a glass of wine a-day or each day); *Ho dato due scudi PER UOMO* (I have given two crowns to every man). *A testa* is the same as *per uomo*.

341. *Per tempo* means early. Other adverbs are formed with *per*, as *per accidente* (accidentally, &c.)

342. *Per grande che fosse*, *per quanto faccia*, signify however great he might be, whatever he might do.

343. *Per mare e p r terra* means *by sea and by land*;

Per Dio, for the sake of God ; *Essere per affogare* means to be near, on the point of being drowned ; *Non fa per te* (it is not becoming, it is not for thee).

IN.

344. *In* is the same as in English. Sometimes it is used for *su*. *Mettetevi il cappello IN capo* (put your hat on your head). The preposition *into* is wanting in Italian. *Il Tamigi mette foce, or sbocca, IN mare* (the Thames flows INTO the sea).

SU.

345. *Su* means sometimes towards, near (*vêrso, vicino*). *Sul far del giorno* (towards or near the break of day).

FRA OR TRA.

346. *Fra* or *tra* (between). *Fra pôco, fra un ora*, signify in a little, in an hour ; *fra noi* (among ourselves).

347. We meet sometimes *fra* and *tra* joined to the articles, as *tral*, among the.

ADVERBS.

348. Adverbs may be formed from all adjectives, by adding the substantive *mente* to them. *Vi parlo CHIARAMENTE* (I speak to you *clearly*).

349. The substantive *mente* is feminine. The adjective must agree with it. If it ends in *o*, it is changed into *a* (*chiaramente*) ; if in *e*, it is not changed. *Scrive elegante-mente* (he writes *elegantly*). If in *le* or *re*, the *e* is cut off. *Fedelmente* (faithfully ;) *superiormente* (in a superior manner).

350. Many adjectives are used as adverbs without any change. *Vi parlo chiaro* (I speak to you *clearly*). There is no rule for pointing out those that may be so used.

OBSERVATIONS ON SOME ADVERBS AND CONJUNCTIONS.

351. *Pure* (yet) is often used after an imperative to express concession. *Posso andarmene? andate PURE.* (may I go? you may go).

352. *Pure* sometimes means *also*. *Verrete voi PURE* (you will come *also*).

353. *Neppure* (*nè pure*) means not even. *Neppure una volta* (not even once).

354. *Pure* means also *solamente* (only). *Già pur pensando, &c.* (already in thinking *only, &c.*)

355. *Pure* is joined to other words. *Neppure* (not even); *eppure* (and yet); *oppure* (or yet); *purchè* (provided, &c.)

356. *Pur troppo* means "but too much so." *È pur troppo vero* (it is but too true).

357. *Pure* is often an expletive. *Ed è pur vero!* (and it is *indeed* true!)

358. *Vie* or *via* are used before *più* and *meno* instead of *molto* or *assai*. *È vie più bella, or via più bella di voi* (she is *much* more beautiful than you).

359. *Assai* means either *enough* or *much*. The student should rather use *abbastanza* for *enough*, and *molto* for *much*.

360. *Or ora* means, like "just now" in English, either a very short time before or after the present moment. *Verrò or ora, L'ho veduto or ora* (I shall come *just now*, I have seen him *just now*).

361. *Di là* means in the next room. *C'è di là il sarto* (the tailor is in the next room); *Chi è di là?* (who is there?) *Al di là* means beyond; *È riuscito al di là delle sue speranze* (he succeeded *beyond* his hopes).

362. *Time*, meaning the repetition of any action, is

rendered by *vôlta*, not *tempo*. Once, twice, three times (*una vólta, due vólte, tre vólte*).

363. *Ago* is translated either by *fa*, which is unchangeable, or by *éssere*, which agrees with the noun. A year ago, two years ago, three years ago (*è un anno, sono due anni*, or *due anni sono, sono tre anni*, or *tre anni sono* ; and also *un anno fa, due anni fa, tre anni fa, &c.*)

364. *Ci* and *Vi* are employed for *here* and *there* when the place spoken of has been previously mentioned ; but strictly speaking they still preserve their original signification of in it, to it, in them, to them.

365. *Non che* means not only ; *anzi* means nay, on the contrary. *Mica, punto, già* are used to give more force to a negation : *Non credo mica, non credo punto, non credo già* (I do not believe indeed).

366. *Già già* is more forcible than *già* alone. *È già già mézzo finito* (it is already half finished). From *già* we derive *giacchè* (since). *Forse forse* is used as *già già*, as more expressive than *forse* ; so also *punto punto* and a few other words.

367. *Già* signifies already or formerly ; it is sometimes an expletive ; it may also stand for *of course*.

L'ho GIÀ fatto (I have done it already).

Ebbi GIÀ un amico (I had formerly a friend).

Non è GIÀ un codardo (he is not certainly a coward).

Lo farete? GIÀ (will you do it? Of course).

368. *How* is translated by *quanto* when there is an exclamation. *How cruel he was!* (*quanto era fiero!*)

369. *Then* is differently translated according to its different meanings.

1. At that time (*Allora*).

2. Afterwards (*Poi*).

3. Therefore (*Quindi*).

370. *Rather* may be translated by *anzi che no*. They are *rather* beautiful (*sono belle ANZI CHE NO*).

371. *Quando* and *ove* are used for *se* with a verb in the subjunctive mood. *Quando vogliate, ove vogliate* (if you wished).

372. *Quando, quand'anche, quando ancora, quando pure, benchè, sebbene, quantunque*. All mean *although*, and require the verb in the subjunctive mood.

373. *Perchè* has various significations.

1. *Perchè andate via?* (*why* do you go away?)

2. *Perchè ho voglia di andar via* (*because* I wish to go away).

3. *Non vi ho dato il danaro perchè lo spendiate subito* (I did not give you the money *in order that* you should spend it immediately).

4. *Non lasciavamo d'andare, perchè parlasse* (we did not cease to go, *though* he spoke). This use of *perchè* is not so common as the others.

5. *La finêstra era molto alta da têrra, perchè come la donna cadde subitamente morì* (the window was very high from the ground, *so that* when the woman fell she died suddenly).

374. *Perchè* as a substantive signifies the reason. *Ditemi il perchè* (tell me *the reason*).

375. *Nothing but* is translated by *se non, altro che, or altra còsa che*. My master does nothing but scold (*il mio maêstro non fa ALTRO CHE sgridare*).

MOODS AND TENSES.

376. The passive verbs in Italian, as in English, are always expressed by the verb *essere* (to be), followed by the past participle of the active verbs. *Amare* (to love), *essere amato* (to be loved).

377. The principal *moods* are the *Infinitive*, *Indicative*, *Conditional*, *Imperative*, and *Subjunctive*.

378. The following tenses have particular terminations by which they are easily known :—*

- | | |
|-------------------------------|-------------------------|
| 1. Present indicative. | 5. Future conditional. |
| 2. Past imperfect indicative. | 6. Present imperative. |
| 3. Past perfect indicative. | 7. Present subjunctive. |
| 4. Future indicative. | 8. Past imperfect. |

379. The past imperfect indicates a past action in an imperfect manner ; that is, without stating precisely the point or time of its cessation. This is done in two ways :

1. Without any reference to another past action. When I was a boy I was (or used to be) thought very clever (*quando ero ragazzo ero stimato molto ingegnoso*).
2. Showing its continuation after the cessation of another action. When she came into my room, I was reading (*quando entrò nella mia camera io leggeva, or stava leggendo*). My action of reading might have continued after the other action of entering the room was finished.

380. The use of the imperfect is very difficult to English students, both in the study of French and Italian. The French and the Italians have acquired such a facility in distinguishing the perfect and imperfect tenses, that

* For the sake of brevity, the future of the conditional will be called *Conditional*, and the present of the imperative the *Imperative*.

even without thinking they are sure to be correct. The English student can only hope to succeed by great attention and long practice. The following practical rules may be useful to him: 1. Use rather the perfect than the imperfect when you are uncertain. 2. Never use the imperfect unless you can express the past tense in English by "I used to," "I was." I used to be thought (*ero stimato*); I was reading (*io leggeva*, or *stava leggendo*).

381. The Italians give to the past imperfect the name of *Pendente*, from *pendere* (to hang, to be in *suspense*).

382. When an action is considered as entirely past, it may have finished either lately, or for some time, or for a time not specified. When the action has taken place lately, the tense is called *Past determinate*, and is expressed by the present of the compound tenses. *Sono stato al teatro ed ho veduto l'ôpera nuova* (I went lately to the theatre and have seen (saw) the new opera).

383. When the action has happened for some time, or for a time not specified, the past is called *Undeterminate*. *Io fui in Parigi e vi conobbi molti valenti uomini* (I was in Paris and knew there many worthy men). The preterite expresses such an action.

384. There are two other past tenses which denote an action PAST FOR A LONG TIME, and differing from each other in the same way as the imperfect does from the perfect. The first is called *Trapassato Imperfetto*, and the second, *Trapassato Perfetto*. *Trapassato* means past for a long time. Example of the first: *Io aveva veduto in Milano, &c.* (I had seen in Milan, &c.); second, *Come io ebbi udito il fatto* I (as I had heard the fact).

385. The future tense is either *imperfect* or *perfect*. The *imperfect* merely expresses the future in a general way. *Amerô* (I shall love). The second future, the per-

fect, expresses the future action in a more certain manner; as, *Avrò amato* (I shall have loved). This future is used in reference to another action. *Quando tornerò in Italia, sarò già invecchiato* (when I shall return to Italy, I shall have already grown old).

386. The *imperative* has two tenses, the *present* and the *future*. Present, *và su* (go up); future, *prenderai domani il mio cappêllo e lo porterai dal cappelliere* (to-morrow you will take my hat, and you will carry it to the hatmaker). A *third tense* of the imperative expresses an action which we wished to be finished (past) at a certain time. *Domani abbiate imparata quella lezione* (to-morrow you must have learnt that lesson).

387. It may be noticed here, that when the imperative is negative, and in the second person singular, the infinitive is used instead of the usual form. *Non battere quel fanciullo* (do not strike that child). Here there is an ellipsis of *devi*. *Non devi battere, &c.* (you ought not to strike, &c.)

388. The *optative* mood expresses desire. It is used either absolutely or conditionally. Example of the first: *Pôssa questo fanciullo amare lo studio* (may this child love study). Of the second: *Oh, se fossi da tanto vedresti còsa farei* (oh, if I were able, you would see what I would do). In both these examples, the optative mood is in the present tense.

389. The future and past tenses of the optative mood have the same division in the optative as in the indicative mood. Example of a future imperfect, *Dio vôglia che io ami*; of a future perfect, *Dio vôglia che io abbia ad amare* (God grant that I may love; God grant that I may have to love).

390. The forms of the optative and subjunctive are the

same in Italian. It must be noticed, however, that the future of one mood has the same form as the present of the other. *Dio vòglia che io ami* (God grant that I may love), here *ami* is future. *Benchè io ami* (though I may love), here *ami* is present.

391. The terminations of the present perfect in the optative become in the subjunctive those of the past imperfect. Example: *Dio volesse che io amassi* (would to God that I might love); *Benchè io amassi* (though I might have loved).

392. The infinitive mood can have no tense, yet Italian tenses may be expressed by this mood in a general way. Ex.: *Amare* (to love), *avere amato* (past); *avere ad amare* (future imperfect); *avere avuto ad amare* (future perfect). *Èssere per amare* (to be on the point of loving); *Èssere stato per amare* (to have been on the point); *Èssere amato, avere ad èssere amato, &c.* (to be loved, that shall be loved, &c.)

393. The participle is either past or present. The present participle is called also *Gerondio* (gerund).*

394. We have only two *future participles*; *futuro* (that shall be), and *VENTURO* (that shall come). Old writers had more.

* From the present participle or gerund we form an adjective by changing *do* into *te*. *Amare, amando, amante* (to love), loving (participle), loving (adjective). *Amante* is also a noun (*lover*). Grammarians call this adjective present participle, and the present participle is called only gerund.

REGULAR AND IRREGULAR TENSES.

395. All verbs end either in *are*, *ere*, or *ire*, in the infinitive. If a verb like *condurre* (to conduct), ends in a different way, it is contracted from the regular infinitive. *Condurre* is contracted from *conducere*.

396. Some verbs have an *i* before the termination of the infinitive, to give to the *c* or *g* that precedes a soft sound. This *i* is not necessary if the termination of the tense begin with *e* or *i*. *Mangiare* (to eat), makes *mangi-o*, *mang-i*, *mangi-a*.

397. *Fare* (to do), *dire* (to say), and *bere* (to drink), are constructed from *facere*, *dicere*, and *bevere*. *Facere* and *dicere* are not used; *bevere* is more used than *bere*, which is rather poetical.

398. When an infinitive is contracted, the future and conditional are generally formed from it. Thus, the future of *condurre* is *condurrò*, *condurrai*, &c.; the conditional, *condurrei*, *condurresti*, &c.

399. Of the *eight* tenses of the Italian verbs, *four* are regular and *four* irregular.

400. The regular tenses are the *imperfect* and the *future* of the indicative, the *conditional*, and the *imperfect subjunctive*.

401. The irregular are the *three present tenses*, *indicative*, *imperative*, and *subjunctive*, and the *past perfect* or *preterite*. The *past participle* is often irregular also.

402. The most important conjugation is the second, or that of the verbs ending in *ere*.* *Credere* should be

* All verbs are divided into three conjugations, called 1st, 2d, and 3d, not according to their *importance*, but because in the alphabet the order of vowels is *a*, *e*, and *i*.

studied as the model verb, or the verb to which all others should be compared.

403. All those terminations in which the greatest number of verbs *agree*, or *are the same*, are *regular*. All others are *irregular*.

404. *Credere* (to believe) is regular in all its parts except the past participle. As the past participle of *am-are* is *am-ato*, of *sent-ire* *sent-ito*, the past participle of *cred-ere* should be *cred-eto*. It is not so, but *cred-uto*.

405. As in all tenses the third person plural is formed by adding either *no* or *ro* to the third person singular, the formation of the third person plural of the present indicative from the first, as, *cred-o* (I believe), *cred-o-no* (they believe), may be considered irregular.

406. The first person of the imperfect indicative is either *cred-e-va* or *cred-e-vo*. The first form is preferred by the best writers; the second by the inhabitants of Tuscany, whose spoken language Manzoni has followed in his "Promessi Sposi."*

407. It is a peculiarity of regular verbs that the root is invariable, the terminations only being changed. Thus, *am* in *amare*, *cred* in *credere*, *sent* in *sentire*, is found in every person. Irregular verbs sometimes have the root and the terminations blended together, so that the infinitive could not be known from them. Thus the preterite of *correre* (to run) is *corsi*; the present of *avere* is *ho*, &c.

* It is fortunate for the student of the Italian language that he has such an excellent guide as the "Promessi Sposi,"—a work which cannot be too highly recommended. It combines genius and a high tone of morality with all the interest of one of the best novels, and is written in a style of the greatest purity.

408. The present of the Verb *cred-ere* is—

† <i>Cred-o.</i>		<i>Cred-iamo.</i>
<i>Cred-i.</i>		<i>Cred-ete.</i>
<i>Cred-e.</i>		† <i>Cred-o-no.</i>

409. The present of the Imperative is—

—		<i>Cred-iamo.</i>
<i>Cre-di.</i>		<i>Cred-ete.</i>
† <i>Cred-a.</i>		† <i>Cred-a-no.</i>

410. The present of the Subjunctive is—

<i>Che</i> † <i>cred-a.</i>		<i>Che cred-iamo.</i>
<i>Che</i> † <i>cred-a.</i>		<i>Che cred-iate.</i>
<i>Che</i> † <i>cred-a.</i>		† <i>Che cred-ano.</i>

RULES FOR THE PRESENT.

411. I. The first person plural (*iamo*) is invariable in all the Italian verbs.

412. II. The second person plural is always *ete* in the indicative and imperative; and in the subjunctive mood it is formed from the first plural by changing *mo* into *te*.
Che cred-iamo, che cred-iate.

413. III. In the auxiliary verbs, *èssere* (to be), *avere* (to have), and *sapere* (to know), which is conjugated like *avere*, the second person plural of the imperative is like the second person plural of the *subjunctive*.

414. IV. The second person singular in the present, as well as in all other tenses, ends always in *i*. In the present subjunctive, however, it may either end in *i*, or be like the *first* and *third*.

415. V. The third person plural of the present indicative is formed by adding *no* to the first person singular.

416. VI. The third person singular of the imperative

is formed from the first person singular of the present indicative : from *credo* we form *creda*.

417. VII. The three persons singular of the present of the subjunctive are like the third person singular of the imperative.

418. VIII. The third person plural of the imperative and of the subjunctive are alike, and are formed by adding *no* to the third person singular : *creda, creda-no, che creda, che creda-no*.

RULES FOR THE PRETERITE.

419. The preterite of *credere* is either regular or irregular.

Regular.		Irregular.	
<i>ei</i>	<i>emmo.</i>	<i>etti</i>	<i>emmo.</i>
<i>esti</i>	<i>este.</i>	<i>esti</i>	<i>este.</i>
<i>è</i>	<i>èrono.</i>	<i>ette</i>	<i>ettero.</i>

420. All irregular preterites are *alike*. One person being known, the other two irregular persons are known also. The difference is this :—

The first always end in *i*.

The second is formed from the first, by changing *i* into *e*.

The third plural is formed from the third singular, by adding *ro* to it.

421. Though the first person of every irregular preterite always ends in *i*, the rest of the termination, or rather of the *person*, is different in the various irregular verbs.

422. The terminations *etti, ette, ettero*, are irregular because they differ from each other like all irregular terminations of the preterite ; but they are regular because they belong to all regular verbs in *ere*, and to them alone, excepting the preterite of *dare* (to give) and *stare* (to remain).

GENERAL OBSERVATIONS.

423. I. There are some verbs in which the first person singular of the indicative may be used as a past participle. Thus, instead of *Io ho guastato* (I have spoiled), we may say *Io ho guasto*, from *guasto* (I spoil). Practice only can teach in what verbs this may be done.

424. II. In the verbs ending in *care* or *gare* like *cer-care* (to seek), *negare* (to deny), the *c* and *g* before the termination are always pronounced hard. An *h* must therefore be added before the terminations if they begin with *e* or *i*. *Io cerco, tu cherchi*, &c. (I seek, thou seekest, &c.); *Io nego, tu neghi*, &c. (I deny, thou deniest, &c.).

425. III. In the verb *sentire* the past participle is irregular. *Cantare* makes *cantando*; *credere*, *credendo*; but *sentire* makes *sentendo*, not *sentindo*. In all other parts it is regular like *credere*.

426. IV. Except the present indicative of *credere* and *sentire*, the third person plural is formed from the third person singular by adding to it either *ro*, *no*, or both.

427. V. The third person plural of the imperfect indicative, future imperative, and present subjunctive, ends in *no*.

428. VI. The third person singular of the future being accented, the third person plural ends in *anno crederà crederanno*.

429. VII. The third person plural of the conditional and of the imperfect subjunctive ends in *ro*.

430. VIII. The third person plural of the preterite ends in *ro-no credè, credè ro-no*.

431. IX. The future and conditional of the verbs in *are* are irregular; it is not *cantaro cantarai*, but *canterò canterai*.

432. X. The third person singular of the indicative in *am-are* is *am-A*; in *cred-ere*, *cred-E*; and in *sent-ire*, *sent-E*.

433. XI. The third person singular of the preterite in the three conjugations is thus *cant-O*, *cred-E*, *sent-E*.

434. XII. The imperative singular in *credere* and *sentire* has for terminations *i* in the second person, and *a* in the third. In *cantare*, on the contrary, *a* is the termination of the second, and *i* of the third.

435. XIII. The compound tenses of all the verbs are formed by adding their past participle to either *avere* or *essere*.

436. XIV. Transitive verbs form their compound tenses with the transitive verb *avere*; intransitives, with the intransitive *essere*.

437. XV. All verbs conjugated with *avere* may also be conjugated with *essere*; but then the verb becomes passive. *Io ho battuto* (I have struck); *Io sono battuto* (I am struck).

438. XVI. After *essere* the past participle always agrees with the nominative; *noi siamo andati in Italia* (we went to Italy). After *avere* it almost always agrees with the accusative; *noi abbiamo scritta una lettera*.

439. XVII. A correct distinction would be to make the past participle invariable after *avere*, unless it is properly an adjective. *Ho avuezzo l'anima alle pene*, would signify, I have accustomed my mind to sufferings, and *Ho arvezza l'anima alle pene*, I have my mind accustomed to sufferings; but this distinction is seldom used by the best writers, and the preceding rule is generally followed.

PECULIARITIES IN THE USE OF THE VERBS.

440. I. *As*, in the sense of because, is very frequently used in English. "I cannot see him, *as* I am engaged." The proper translation of "*as I am*" is *essendo* (being). *Non pôsso vederlo essendo impegnato.*

441. II. The present participle in English followed by a past participle is omitted in Italian. "Having seen every thing, he went away" (*veduta ogni còsa, se ne andò*).

442. III. In English both the present participle and the infinitive may be used as substantives. In Italian the infinitive only can be a substantive. "Reading is useful," or "it is useful to read" (*il leggere è utile*).

443. IV. The present participle is sometimes changed into the infinitive with the preposition *a* before. "One is never wrong in being silent, or to be silent" (*tacendo non si falla mai, or a tacere non si falla mai*).

444. V. A present participle preceded by a preposition is a substantive, and can only be translated by the infinitive. "Without looking at me" (*senza guardarmi*).

445. VI. It is easy to distinguish a present participle used as a verb from a present participle used as a substantive. When it has the meaning of the verb, it may be put in the same tense as the preceding verb. "She laughs crying, or she laughs and she cries at the same time." The perfect participle only can be used in such a case; *ride piangendo*.

446. VII. "Go and see him," signifies *go in order to* see him. The Italian for this and similar expressions is *andate a vederlo*. "Come and walk with me" (*venite a passeggiare con me*).

447. VIII. Verbs expressing an action of the mind,

and *dire* (to say), generally govern the subjunctive. "I do not believe he will come," "tell him to come" (*non credo che venga, ditegli che venga*).

448. IX. Verbs expressing fear or doubt are often accompanied by *non* (not) as an expletive. *Temo che non faccia molti errori* (I fear he may commit many mistakes).

449. X. The prepositions *a* or *da* come often between *avere* and an infinitive. *Ho A sperare*, or *ho DA sperare*. The assertion is stronger when *da* is used. The first example means only "I may hope;" the second, "I have reason, or strong reasons, to hope."

450. XI. After *èssere a* is placed between an adjective and an infinitive, and *da* between a noun and an infinitive. *È bella a riguardare, è uomo da temere* (she is beautiful to look at, he is a man to be feared). *Da temere* has here the passive signification as *da essere temuto*.

451. XII. The student must be cautious not to use English idioms (*anglicismi*) in speaking or writing Italian. *I am going to speak* is an idiom, as the word *to go* is not used in its literal meaning. The translation is *Ora parlerò*.

452. XIII. *Venire* (to come) is used, and not *andare* (to go), when we say that we are going to the house of the persons to whom we speak or write. *Verrò da voi* (I shall go to your house).

453. XIV. *Venire* is also used idiomatically instead of *èssere*. *Mi venne detto*, instead of *Mi fu detto* (I was told).

454. XV. To express the continuation of an action for a certain time, an active verb is used in the present participle either with *stare* or *andare*. *Sta leggendo* (he is reading); *Va passeggiando* (he is walking). The verb

expressing an action that requires a change of place takes *andare*; and verbs expressing an action that can happen without change of place, *stare*.

455. XVI. The phrases *dategli da mangiare*, *dategli da bere*, *dategli da scrivere*, &c., signify *Give him what is necessary* for eating, drinking, writing, &c.

456. XVII. It is I, it is you, it is he, it is we, &c., are translated by *Sono io*, *sei tu*, *è desso*, *siamo noi*, &c.

457. XVIII. This book belongs to Peter, should be translated by *Questo libro è di Pietro*, better than literally *Questo libro appartiene a Pietro*.

458. XIX. *It belongs to you to do it*, or *it is for you to do it*, or *it is your turn to do it*, are rendered thus, *A voi tocca*, or *a voi sta il farlo*, or *di farlo*, or *a farlo*.

459. XX. *Stare* or *èssere per fare una còsa*, signify "to be on the point of doing a thing."

460. XXI. *Darsi* is sometimes used for *accadere* or *èssere*. *Si danno casi* (accidents sometimes happen); *Può darsi* (it may be).

461. XXII. *Volere* is often used for "to be necessary." *Ci vuol fortuna* (fortune is necessary).

462. XXIII. There is no verb in Italian to translate literally *to like*. "Do you like apples," must be rendered by, "Do apples please you?" (*vi piacciono le mele?*)

463. XXIV. To want is rendered by *mancare* when it means "to be wanting," and by *aver bisogno* when it means "to have need of." *Mi mancano due libri* (two books are wanting to me); *Ho bisogno di due libri* (I require, I have need of two books).

464. XXV. To be hungry, to be thirsty, to be right, to be wrong, are rendered by *aver fame*, *aver sete*, *aver ragione*, *aver tórto*.

465. XXVI. I think so, I did so, I hope so, are ren-

dered by *LO credo, L'ho fatto, lo spero*. We say also *credo DI sì, credo DI no*; (I think so, I think not).

466. XXVII. *Fidarsi* (to trust), is followed by *di*. *Non mi fido di voi* (I do not trust you).

467. XXVIII. "To play upon an instrument," is translated by *suonare*; and "to play, to amuse oneself," by *giuocare*.

468. XXIX. "I must go, I must read," are rendered by *bisogna che* or *devo, bisogna che vada* or *devo andare, &c.*

469. XXX. "I cannot help it," is translated by *non posso FARE A MENO*.

470. XXXI. The nominative is elegantly placed after the verb, but more so in books than in conversation. "Many thought," &c. (*Credevano molti, &c.*)

471. XXXII. *Per essere* means sometimes "if it is." "A jest, if it is made at an improper time, may become an offence" (*una burla per essere detta fuori di tempo, può diventare una offesa*).

472. XXXIII. *Egli la mandò pregando* is the same as *Egli la mandò a pregare* (he sent to beg her).

473. XXXIV. *Collo studiare imparò, s'annegò in traversare un fiume* (by studying one learns, he was drowned in crossing a river). Observe, *con* expresses the means by which a thing is done, *in* the manner, the time of an action.

474. XXXV. *Andare* may be used for *essere*; thus, *Andate cauti nel giudicare* (be cautious in judging).

475. XXXVI. *Andare* is used for *essere* in such sentences as these: "He is subject to the gout" (*va soggetto alla podagra*).

476. XXXVII. *Parlato che ebbe* is better and more elegant than *quando ebbe parlato, or dopo che ebbe parlato* (when he had spoken, or after he had spoken).

477. XXXVIII. "I heard him *singing*," should be translated by *l'ho sentito* CANTARE.

478. XXXIX. "If he thinks that it is necessary for him to go there, I cannot help it." The literal translation is, *se crede che sia necessario per lui di andarvi, non so che farci*; but Italian writers would prefer saying, *se crede ESSERE NECESSARIO* (to be necessary), &c., a construction imitated from the Latin.

479. XL. When a verb is followed by a subjunctive which governs a pronominal particle, the latter may either be joined to the infinitive or placed before the first verb. "I do not wish to see him," may be translated by *non lo voglio vedere*, or *nol voglio vedere*, or *non voglio vederlo*.

480. XLI. Where of two verbs the student is uncertain to which he ought to apply the pronominal particle, it will be safer to apply it to the first.

481. XLII. *Lasciare* takes no preposition when it means "to allow." "Allow me to speak" (*lasciatemi parlare*). It takes *di* when it means to *cease*. "She did not leave off laughing all that day" (*non lasciò di ridere tutto quel giorno*).

482. XLIII. Some of the verbs that govern an infinitive without a preposition are, *dovere* (to be incumbent), *fare* (to do), *potere* (to be able), *bisognare* (to need), *volere* (to be willing), *vedere* (to see), *udire* (to hear), *sentire* (to feel), *mirare* (to behold), *guardare* (to look), *ascoltare* (to listen), *intendere* (to understand), &c.

483. XLIV. *Verrò, verrai, verrà*, &c., is the future of *venire* (to come), not of *vedere* (to see).

484. XLV. *Accostare* means "to approach," not "to accost."

485. XLVI. Though *sortire* is used even by Italians instead of *uscire* (go out), it should be avoided. *Sortire* means to draw out, or to come out by lot or chance.

486. XLVII. "Will you have" is translated by *volete*.
 "Will you have a knife?" (*volete un coltello?*)

487. XLVIII. A preposition in Italian is always followed by an infinitive, never by a present participle.
 "I am afraid of losing" (*temo DI PERDERE*).

488. XLIX. Verbs having a preposition prefixed to them, as *addurre* (to convey), *congratularsi* (to congratulate), *incorrere* (to run into), *frammettersi* (to interpose), are generally followed by the same preposition. *Mi congratulo con voi* (I congratulate you).

489. L. *Pensare* (to think), followed by a noun or pronoun, takes after it the preposition *a*. "I think of her" (*penso a lei*); when followed by an infinitive it takes *di*.
 "I think of going there" (*penso di andarvi*).

490. LI. "To think" is very frequently used in English, but sometimes it may be entirely omitted in Italian, as the phrase may be perfectly clear without it.

491. LII. "To think" is only translated by *pensare* when used in its literal meaning; when it means "to believe," we should employ *credere*.

492. LIII. It will be better in many cases not to translate "to think" by *credere*, but by *sperare* (to hope), or *temere* (to fear), according as the sense may suggest.

493. LIV. "See that man holding a knife" should be translated by *vedete quell' uomo CHE TIENE un coltello*, and not *TENENDO un coltello*.

494. LV. The imperfect of the verbs in *ere* and *ire* often lose the *v* in poetry, as *credea*, *credeano*; *sentia*, *sentiano*; instead of *credeva*, *credevano*; *sentiva*, *sentivano*.

495. LVI. The conditional of *amerebbe*, *crederebbe*, *sentirebbe*, is changed in poetry into *ameria*, *crederia*, *sentiria*.

PART IV.

ON THE ITALIAN VERBS.

PART IV.

ON THE ITALIAN VERBS.

Conjugation of the verbs *Éssere*, to be; *Avere*, to have.

INFINITIVE.

Éssere, to be. *Avere*, to have.

PRESENT PARTICIPLE.

Essendo, being. *Avendo*, having.

PAST PARTICIPLE.

Stato, been. *Avuto*, had.

INDICATIVE MOOD.

PRESENT.

<i>Sono</i> , I am.	<i>Ho</i> , I have.
<i>Sei</i> ,	<i>Hai</i> ,
<i>È</i> ,	<i>Ha</i> ,
<i>Siamo</i> ,	<i>Abbiamo</i> ,
<i>Siete</i> ,	<i>Avete</i> ,
<i>Sono</i> ,	<i>Hanno</i> ,

IMPERFECT.

<i>Era</i> , I was.	<i>Aveva</i> , I had.
<i>Eri</i> ,	<i>Avevi</i> ,
<i>Era</i> ,	<i>Aveva</i> ,
<i>Eravamo</i> ,	<i>Avevamo</i> ,
<i>Eravate</i> ,	<i>Avevate</i> ,
<i>Erano</i> ,	<i>Avèvano</i> ,

PERFECT.

<i>Fui</i> , I was.	<i>Ebbi</i> , I had.
<i>Fosti</i> ,	<i>Avesti</i> ,
<i>Fu</i> .	<i>Ebbe</i> ,
<i>Fummo</i> ,	<i>Avemmo</i> ,
<i>Foste</i> ,	<i>Aveste</i> ,
<i>Fùrono</i> ,	<i>Èbbero</i> ,

FUTURE.

<i>Sarò</i> , I shall <i>or</i> will be.	<i>Avrò</i> , I shall <i>or</i> will have.
<i>Sarai</i> ,	<i>Avrai</i> ,
<i>Sarà</i> ,	<i>Avrà</i> ,
<i>Saremo</i> ,	<i>Avremo</i> ,
<i>Sarete</i> ,	<i>Avrete</i> ,
<i>Saranno</i> ,	<i>Avranno</i> ,

CONDITIONAL MOOD.

<i>Sarei</i> , I should <i>or</i> would be.	<i>Avrei</i> , I should <i>or</i> would have.
<i>Saresti</i> ,	<i>Avresti</i> ,
<i>Sarebbe</i> ,	<i>Avrebbe</i> ,
<i>Saremmo</i> ,	<i>Avremmo</i> ,
<i>Sareste</i> ,	<i>Avreste</i> ,
<i>Sarebbero</i> ,	<i>Avrebbero</i> ,

IMPERATIVE MOOD.

<i>Sii</i> , be.	<i>Abbi</i> , have.
<i>Sia</i> ,	<i>Àbbia</i> ,
<i>Siamo</i> ,	<i>Abbiamo</i> ,
<i>Siate</i> ,	<i>Abbate</i> ,
<i>Siano</i> ,	<i>Àbbiano</i> ,

CONJUNCTIVE MOOD.

<i>Che sia</i> , that I may be.	<i>Che àbbia</i> , that I may have.
<i>Che sia</i> ,	<i>Che àbbia or abbi</i> ,
<i>Che sia</i> ,	<i>Che àbbia</i> ,
<i>Che siamo</i> ,	<i>Che abbiamo</i> ,
<i>Che siate</i> ,	<i>Che abbiate</i> ,
<i>Che siano</i> ,	<i>Che àbbiano</i> ,

IMPERFECT.

<i>Che fossi</i> , that I might be.	<i>Che avessi</i> , that I might have.
<i>Che fossi</i> ,	<i>Che avessi</i> ,
<i>Che fosse</i> ,	<i>Che avesse</i> ,
<i>Che fossimo</i> ,	<i>Che avessimo</i> ,
<i>Che foste</i> ,	<i>Che aveste</i> ,
<i>Che fossero</i> ,	<i>Che avessero</i> ,

Compounds of the verb *Êssere*. Compounds of the verb *Avere*.

<i>Êssere stato</i> , to have been. <i>Ês-</i>	<i>Avere avuto</i> , to have had. <i>A-</i>
<i>sendo stato</i> , having been, &c.	<i>vendo avuto</i> , having had.
<i>Sono stato</i> , &c., I have been,	<i>Ho avuto</i> , &c., I have had,
&c. <i>Era stato</i> , &c., I had	&c. <i>Avera avuto</i> , &c., I
been, &c. <i>Fui stato</i> , &c., I	had had, &c. <i>Ebbi avuto</i> ,
had been, &c. <i>Sarò stato</i> ,	&c., I had had, &c. <i>Avrò</i>
&c., I shall or will have	<i>avuto</i> , &c., I shall or will
been, &c. <i>Sarei stato</i> , &c.,	have had, &c. <i>Avrei avuto</i> ,
I might have been, &c. <i>Sii</i>	&c., I might have had, &c.
<i>stato</i> , &c., have been, &c.	<i>Abbi avuto</i> , &c., have had,
<i>Che sia stato</i> , &c., that I may	&c. <i>Che àbbia avuto</i> , &c.,
have been, &c. <i>Che fossi</i>	that I may have had, &c.
<i>stato</i> , &c., that I might have	<i>Che avesti avuto</i> , &c., that
been, &c.	I might have had, &c.

CONJUGATIONS.

OF REGULAR VERBS.

INFINITIVE.

<i>Cantare</i> ,	<i>Crèdere</i> ,	<i>Sentire</i> ,
to sing.	to believe.	to feel.

PRESENT PARTICIPLE.

<i>Cantando</i> ,	<i>Credendo</i> ,	<i>Sentendo</i> ,
singing.	believing.	feeling.

PAST PARTICIPLE.

Cantato,
sung.

Creduto,
believed.

Sentito,
felt.

INDICATIVE MOOD.

PRESENT.

Canto,
I sing.

Credo,
I believe.

Sento,
I feel.

Canti,

Credi,

Senti,

Canta,

Crede,

Sente,

Cantiamo,

Crediamo,

Sentiamo,

Cantate,

Credete,

Sentite,

Cantano,

Cremono,

Sentono,

IMPERFECT.

Cantava, I sung or
was singing.

Credeva, I believed
or was believing.

Sentiva, I felt or
was feeling.

Cantavi,

Credevi,

Sentivi,

Cantava,

Credeva,

Sentiva,

Cantavamo,

Credevamo,

Sentivamo,

Cantavate,

Credevate,

Sentivate,

Cantavano,

Credevano,

Sentivano,

PERFECT.

Cantai,

Credei,

Sentii,

I sung.

I believed.

I felt.

Cantasti,

Credesti,

Sentisti,

Cantò,

Crede,

Sentì,

Cantammo,

Credeammo,

Sentimmo,

Cantaste,

Credeste,

Sentiste,

Cantarono,

Crederono,

Sentirono,

FUTURE.

Canterò,
I shall sing.

Crederò,
I shall believe.

Sentirò,
I shall feel.

Canterai,

Crederai,

Sentirai,

Canterà,

Crederà

Sentirà,

Canteremo,

Crederemo,

Sentiremo,

Canterete,

Crederete,

Sentirete,

Canteranno,

Crederanno,

Sentiranno,

CONDITIONAL MOOD.

<i>Canterei,</i> I should sing.	<i>Crederei,</i> I should believe.	<i>Sentirei,</i> I should feel.
<i>Canteresti,</i>	<i>Credereesti,</i>	<i>Sentireesti,</i>
<i>Canterebbe,</i>	<i>Crederebbe,</i>	<i>Sentirebbe,</i>
<i>Canteremmo,</i>	<i>Crederemmo,</i>	<i>Sentiremmo,</i>
<i>Cantereste,</i>	<i>Credereste,</i>	<i>Sentireste,</i>
<i>Canterèbbero,</i>	<i>Crederebbero,</i>	<i>Sentirebbero,</i>

IMPERATIVE MOOD.

<i>Canta,</i> sing.	<i>Credi,</i> believe.	<i>Senti,</i> feel.
<i>Canti,</i>	<i>Creda,</i>	<i>Senta,</i>
<i>Cantiamo,</i>	<i>Crediamo,</i>	<i>Sentiamo,</i>
<i>Cantate,</i>	<i>Credete,</i>	<i>Sentite,</i>
<i>Càntino,</i>	<i>Crèdano,</i>	<i>Sèntano,</i>

CONJUNCTIVE MOOD.

PRESENT.

<i>Che canti,</i> that I may sing.	<i>Che creda,</i> that I may believe.	<i>Che senta,</i> that I may feel.
<i>Che canti,</i>	<i>Che creda,</i>	<i>Che senta,</i>
<i>Che canti,</i>	<i>Che creda,</i>	<i>Che senta,</i>
<i>Che cantiamo,</i>	<i>Che crediamo,</i>	<i>Che sentiamo,</i>
<i>Che cantiate,</i>	<i>Che crediate,</i>	<i>Che sentiate,</i>
<i>Che càntino,</i>	<i>Che crèdano,</i>	<i>Che sèntano,</i>

IMPERFECT.

<i>Che cantassi,</i> that I sung.	<i>Che credessi,</i> that I believed.	<i>Che sentissi,</i> that I felt.
<i>Che cantassi,</i>	<i>Che credessi,</i>	<i>Che sentissi,</i>
<i>Che cantasse,</i>	<i>Che credesse,</i>	<i>Che sentisse,</i>
<i>Che cantàssimo,</i>	<i>Che credèssimo,</i>	<i>Che sentìssimo,</i>
<i>Che cantaste,</i>	<i>Che credeste,</i>	<i>Che sentiste,</i>
<i>Che cantàssero,</i>	<i>Che credèssero,</i>	<i>Che sentìssero,</i>

COMPOUNDS OF THESE VERBS.

Avere cantato, creduto, sentito, to have sung, believed, felt.
Ho cantato, creduto, sentito, I have sung, believed, felt, &c.
 All the other tenses are composed in the same manner.

IRREGULAR VERBS.

FIRST CONJUGATION.

These are four only :—*Andare, dare, fare, stare*.

Andare, to go. *Andando*, going. *Andato*, gone.

Vo or *vado*, I go ; *vai, va, andiamo, andate, vanno*. *Andava*, I was going, &c. *Andai*, I went, &c. *Andrò*, I shall go, &c. *Andrei*, I should go, &c. *Va, go, vada, andiamo, andate, vādano*. *Che vada*, that I may go, &c. *Che andassi*, that I might go, &c.

Dare, to give. *Dando*, giving. *Dato*, given.

Do, I give ; *dai, dà, diamo, date, danno*. *Dava*, I was giving, &c. *Diede* or *detti*, I gave ; *desti, diede* or *dette, demmo, deste, dièdero* or *dèttero*. *Darò*, I shall give, &c. *Darèi*, I should give, &c. *Dà, give ; dia, diamo, date, diano*. *Che dia*, that I may give, &c. *Che dessi*, that I might give, &c.

Fare, to do. *Facendo*, doing. *Fatto*, done.

Fo, I do ; *fai, fa, facciamo, fate, fanno*. *Faceva*, I was doing, &c. *Feci*, I did ; *facesti, fece, facemmo, faceste, fècero*. *Farò*, I shall do, &c. *Farei*, I should do, &c. *Fa, do ; faccia, facciamo, fate, fàcciano*. *Che faccia*, that I may do, &c. *Che facessi*, that I might do, &c.

Stare, to stand. *Stando*, standing. *Stato*, stood.

Sto, I stand ; *stai, sta, stiamo, state, stanno*. *Stava*. *Stetti*, I stood ; *stesti, stette, stemmo, steste, stèttero*. *Starò*. *Starei*. *Sta, stia, stiamo, state, stiàno*. *Che stia*. *Che stessi*.

SECOND CONJUGATION.

Here are two classes of verbs, those which have the accent on the antepenultimate, and those on the penultimate vowel. The first have only the perfect and past participle irregular, and sometimes only the one ;¹ whilst the others have various irregularities, except *persuadere* and *solere*, which have only these irregular forms, *persuasi*, *persuaso*, *sòlito*.

VERBS OF THE FIRST CLASS.

Tôr	<i>cere</i> ,	to twist.	tôr	<i>si</i>	<i>tôrto</i> .
Uccì	<i>dere</i> ,	to kill.	uccì	<i>si</i>	<i>ucciso</i> . ²
Accôr	<i>gere</i> ,	to perceive.	accôr	<i>si</i>	<i>accôrto</i> . ³
Fri	<i>ggere</i> ,	to fry.	fri	<i>ssi</i>	<i>fritto</i> .
Cô	<i>gliere</i> ,	to gather.	cô	<i>lsi</i>	<i>côlto</i> .
Distìn	<i>guere</i> ,	to distinguish.	distìn	<i>si</i>	<i>distinto</i> .
M	<i>éttere</i> ,	to put.	m	<i>isi</i>	<i>messo</i> . ⁴
Pr	<i>èmere</i> ,	to press.	pr	<i>essi</i>	<i>présso</i> .
Espr	<i>imere</i> ,	to express.	espr	<i>essi</i>	<i>esprésso</i> . ⁵
Accè	<i>ndere</i> ,	to kindle.	acce	<i>si</i>	<i>acceso</i> . ⁶
Ass	<i>olvere</i> ,	to absolve.	ass	<i>ôlsi</i>	<i>assôlto</i> . ⁷
Corr	<i>òmpere</i> ,	to corrupt.	corr	<i>uppi</i>	<i>corrotto</i> .
Côr	<i>rere</i> ,	to run.	cor	<i>si</i>	<i>corso</i> .
Conò	<i>scere</i> ,	to know.	cono	<i>bbi</i>	<i>conosciuto</i> .
Discù	<i>tere</i> ,	to discuss.	discu	<i>ssi</i>	<i>discusso</i> .
Pres	<i>ùmere</i> ,	to presume.	pres	<i>unsi</i>	<i>presunto</i> .
C	<i>uocere</i> ,	to cook.	c	<i>ôssi</i>	<i>côlto</i> . ⁸
Perc	<i>uòtere</i> ,	to strike.	perc	<i>ôssi</i>	<i>percôssso</i> .
Comm	<i>uòvere</i> ,	to shake.	comm	<i>ôssi</i>	<i>commôssso</i> .
Vi	<i>vere</i> ,	to live.	vi	<i>ssi</i>	<i>vissuto</i> .

Nàscere, to be born, makes *nàcqui*, *nato* ; and *piôvere*, to rain, *piovve*.

¹ These verbs and their compounds are excepted :—*Battere*, *càpere*, *crèdere*, *empiere*, *esigere*, *fèndere*, *frèmere*, *gèmere*, *miètere*, *mèscere*, *pàscere*, *pèndere*, *pèrdere*, *prescindere*, *ricèvere*, *resistere*, *riflèttere*, *ripètere*, *scèrnere*, *sòlvere*, *spàndere*, *splèndere*, *sprèmere*, *stridere*, *succòmberè*, *sùggere*, *fòndere*, *vèndere*.

² *Cèdere* : *céssi* or *cedetti* ; *céssso* or *ceduto*.

³ *Dirigere* : *éssi*, *étto*. *Esigere* : *é*, *esatto*. *Cingere* : *nsi*, *into*. *Negligere* : *essi*, *etto*.

⁴ *Fléttere* : *fléssi*, *fléssso*.

⁵ *Espèllere* : *ulsi*, *ulso*.

⁶ *Fòndere* : *fusi*, *fuso*.

⁷ Also *assoluto*. *Sòlvere* : *ei etti* ; *uto*. *Invòlvero*, *invòlto*.

⁸ *Nucocere* : *nôcqui*, *nociuto*.

VERBS OF THE SECOND CLASS.¹I.—*Condurre* for *Conducere*, to lead.Pres. part. *Conducendo*, leading.Past part. *Condotta*, led.

Conduco, I lead. *Conduceva*, I was leading. *Condussi*, I led. *Condurrò*, I shall lead. *Condurrei*, I should lead. *Conduci*, lead, *conduca*, &c. * *Che conducessi*, that I might lead.

II.—*Bevere*, or contracted, *Bere*, to drink.

This verb is regular, except that we may say *bevo* or *beo*; *beveva* or *beeva*, &c. Of the three forms of the perfect the first is in greatest use: *bevvi*, *bevei*, or *bevetti*.

III.—*Cadere*, to fall.

* * * *Caddi*, I fell. *Caderò* or *cadrò*, I shall fall. *Caderei* or *cadrei*, I should fall. * * *

IV.—*Chiedere*, to ask.Past part. *Chiesto*, asked.

Chiedo or *chiedgo*, I ask, &c.; *chiedono* or *chiedgono*, they ask. * *Chiesi*, I asked. * * *Chieda* or *chiedga*, let him ask; *chiedano* or *chiedgano*, let them ask.

V.—*Dire*, for *Dicere*, to say.Pres. part. *Dicendo*, saying.Past part. *Detto*, said.

Dico, I say; *dici* (or *dì*) *dice*, *diciamo*, *dite*, *dicono*. *Diceva*, I was saying. *Dissi*, I said. *Dirò*, I shall say. *Direi*, I

¹ The irregular forms alone are given.

The second person singular in the Subjunctive has two forms: *che creda* or *credi*.

The asterisk (*) denotes the regular tenses, or those which the pupil should form according to the above rules.

should say. *Di'*, say ; *dica*, &c. * *Che dicessi*, that I might say.

VI.—*Dolere* (*si*), to complain.

* *Mi dolgo* or *dôglio*, I complain ; *ti duoli*, *si duole*, *ci dôgliamo*, *vi dolete*, &c. * *Mi dôlsi*, I complained. *Mi dorrò*, I shall complain. *Mi dorrèi*, I should complain. *Duòliti*, complain ; *dôlgasi* or *dôgliasi*, &c. * *

VII.—*Dovere*, to owe.

Debbo or *dèggio*, I owe ; *dei*, *dee*, or *debbe*, *dobbiamo*, &c. * * *Dovrò*, I shall owe. *Dovrei*, I should owe. *Che debba*, that I may owe, &c. ; *dobbiamo*, *dobbiate*, *debbono*. *

VIII.—*Nuocere*, to hurt.

Part. pres. *Nocendo*, hurting.

Part. past, *Nociuto*, hurt.

Nuoco or *nôccio*, I hurt ; *nuoci*, *nuoce*, *nôcciamo*, *nocete*, &c. *Noceva*, I was hurting. *Nòcqui*, I hurt. *Nocerò*, I shall hurt. *Nocerei*, I should hurt. *Nuoci*, hurt ; *nuèccia* or *nôccia*, &c.

IX.—*Parere*, to appear.

Past part. *Paruto* or *parso*, appeared.

Paio, I appear ; *pari*, *pare*, *paiamo*, *parete*, *pàiono*. *Parvi*, I appeared. *Parrò*, I shall appear. *Parrei*, I should appear. *Pari*, appear ; *pàia*, *paiano*, *parete*, *paiano*.

X.—*Piacere*, to please.

Past part. *Piaciuto*, pleased.

Piàccio, I please ; *piaci*, &c. *Piacqui*, I pleased. * *Piaci*, please ; *piaccia*, &c. * * So also the verb *Giacere*.

XI.—*Porre* for *Ponere*, to put.Part. present, *Ponendo*, putting.Part. past, *Posto*, put.

Pongo, I put ; *poni*, *pone*, *poniamo*, *ponete*, *pòngono*. *Poneva*, I was putting. *Posi*, I put. *Porrò*, I shall put. *Porrei*, I should put. *Poni*, put ; *ponga*, &c. * *

XII.—*Potere*, to be able.

Pôssso, I can ; *puoi*, *può*, *possiamo*, *potete*, *pôssono*. * * *Potrò*, I shall be able. *Potrei*, I should be able. *Che pôssa*, that I might be able, &c.

XIII.—*Rimanere*, to stay.Past part. *Rimaso* or *rimasto*, stayed.

Rimango, I stay ; *rimani*, *rimane*, &c. * *Rimasi*, I stayed. *Rimarrà*, I shall stay. *Rimarrei*, I should stay. *Rimani*, stay ; *rimanga*, &c.

XIV.—*Sapere*, to know.

So, I know ; *sai*, *sa*, *sappiamo*, *sapete*, *sanno*. * *Seppi*, I knew. *Saprò*, I shall know. *Saprei*, I should know. *Sappi*, know ; *sappia*, *sappiamo*, *sappiate*, *sappiano*, &c.

XV.—*Scegliere* or *Scêrre*, to choose.Past part. *scelto*, chosen.

Scêlgo or *scêglio*, I choose. * *Scêlsi*, I chose. * * *Scêgli*, choose ; *scêlga* or *scêglia*, &c.

XVI.—*Sedere*, to sit.

Siedi or *seggo*, I sit ; *siedi*, *siede*, *sediamo* or *seggiama*, *sedete*, &c. * * * * *Siedi*, sit ; *sieda* or *segga*, &c.

XVII.—*Svellere*, to tear away.Past part. *Svelto*, torn away.

Svelgo or *svéllo*, I tear ; *svélli*, *svélle* or *svéglie*, &c. * *Svélsi*, I tore. * * * *Svélli*, tear ; *svélla* or *svélga*, &c. * *

XVIII.—*Tacere*, to be silent.Past part. *Taciuto*, silent.

Tàcio, I am silent ; *taci*, &c. * *Tàcqui*, I was silent. * * *Taci*, be silent ; *taccia*, &c.

XIX.—*Tenere*, to hold.

Tengo, I hold ; *tieni*, *tiene*, &c. * *Tenni*, I held. *Terrò*, I shall hold. *Terrei*, I should hold. *Tieni*, hold ; *tenga*, &c.

XX.—*Togliere* or *Torre*, to take away.Past part. *Tôlto*, taken away.

Tôglio or *tôlgo*, I take away ; *tôgli*, *tôglie*, &c. * *Tôlsi*, I took away. *Togliero* or *torrò*, I shall take away. *Toglierei* or *torrei*, I should take away. *Tôgli*, take away ; *tôglia* or *tôlga*, &c.

XXI.—*Traere* or *Trarre*, to draw.Part. present, *Traendo*, drawing.Part. past, *Tratto*, drawn.

Traggo, I draw ; *trai*, *trae*, *traiamo*, or *traggiamo*, &c. * *Trassi*, I drew. *Trarrò*, I shall draw. *Trarrei*, I should draw. *Trai*, draw ; *tragga*, &c.

XXII.—*Valere*, to be worth.

Valgo or *vàglio*, I am worth ; *vali*, *vale*, *vagliamo*, &c. * *Valsi*, I was worth. *Varrò*, I shall be worth. *Varrei*, I should be worth. *Vali*, be worth ; *valga* or *vàglia*, &c.

XXIII.—*Vedere*, to see.

Vedo or *veggo* or *veggio*, I see, &c.; *vediamo* or *veggiamo*, &c. *
Vidi, I saw. *Vedrò*, I shall see. *Vedrei*, I should see. *Vedi*,
 see; *veda* or *vegga* or *veggia*, &c.

XXIV.—*Volere*, to be willing.

Voglio or *vo'*, I am willing; *vuoi*, *vuole* or *vuoi'*, *vogliamo*,
volete, *vogliono*. * *Vôlli*, I was willing. *Vorrò*, I shall be
 willing. *Vorrei*, I should be willing. *Che vôglia*, that I may
 be willing.

IRREGULAR VERBS OF THE THIRD CONJUGATION.

All these verbs are conjugated like *Unire*, which is
 irregular only in the present of the Indicative, Imperative,
 and Subjunctive, except the first and second persons plural.

Pres. Ind.—*Unisco*, *unisci*, *unisce*, — — *uniscono*, I unite,
 &c.

Imperat.—*Unisci*, *unisca*, — — *uniscano*.

Subj.—*Che unisca*, *unisca* or *unischi*, *unisca*, — — *uniscano*.

The verb *Apparire* has the two forms, *apparisce* or *appare*,
appariscono or *appaiono*; so also have *Aprire*, *Coprire*, and
Scoprire, as *aprii*, and *apêrsi*, &c.

Some of these verbs in the present Indicative, Impera-
 tive, or Subjunctive, have two forms; thus, *Abborrire*
 makes *abborrisco* or *abbôrro*, &c. Their use can be learned
 only by practice.

The following verbs of this conjugation have some
 peculiar irregularities.

I.—*Morire*, to die.

Past part. *Môrto*, dead.

Muoio, I die; *muori*, *muore*, *môiamo*, *morite*, *muòiono*. * *

Morrò, I shall die. *Morrei*, I should die. *Muori*, die ; *muoia*, &c.

II.—*Salire*, to ascend.

Salgo, I ascend, &c. ; *sagliamo*, &c. * * * * *Sali*, ascend ; *salga*, *sagliamo*, &c.

III.—*Seguire*, to follow.

Seguo or *sièguo*, I follow ; *seguì* or *siegui*, *segue* or *siegue*, &c. * * * *Segui*, follow ; *segua*, &c. *Che segua* or *siegua*, that I may follow ; *sèguano*.

IV.—*Udire*, to hear.

Ôdo, I hear ; *ôdi*, *ôde*, &c. * * * * *Ôdi*, hear ; *ôda*, &c.

V.—*Uscire*, to go out.

Êsco, I go out ; *êsci*, *êsce*, &c. * * * * *Êsci*, go out ; *êsca*, &c.

VI.—*Venire*, to come.

Vengo, I come ; *viene*, *viene*, &c. * *Venni*, I came. *Verrò*, I shall come. *Verrei*, I should come. *Vieni*, come ; *venga*, let him come, &c.

DEFECTIVE VERBS.

I. Inf. *Gire*, to go. Past part. *Gito*, gone.

Pres. ind. *Gite*, you go

Imperf. *Giva* or *gia*, *givi*, *giva* or *gia* ; *givamo*, *givate*, *givano*, or *giàno*.

Perfect. — *Gisti*, *gì* or *giò* ; *gimmo*, *giste*, *girono*.

Future. *Girà*, — *girà* ; *giremo*, *girete*, *giranno*,

Condit. *Girei*, I should go, &c.

Imperat. *Gite*, go, &c.

Imperf. subj. *Gissi*, that I might go, &c.

II.—*Inf. Ire*, to go. Past part. *Ito*, gone.

Pres. *Ite*, you go.

Imperf. *Iva*, he was going ; *ivano*, they were going.

Fut. *Iremo*, we shall go ; *irete*, *iranno*.

Imperat. *Ite*, go.

III.—*Rièdere*, to return.

Pres. *Riedi*, thou returnest ; *riede*, he returns.

Imperat. *Rièdano*, let them return.

IV.—*Olire*, to smell good.

Imperf. *Oliva*, *olivi*, *oliva*, &c., *olivano*.

V.—*Calere*, to care for, or mind.

Past part. *Caluto*, cared for. ;

Pres. *Mi cale*, I care for.

Imperf. *Mi caleva*, I was caring for.

Perf. *Mi calse*, I cared for, &c.

VI.—*Solere*, to be wont, to be accustomed.

Part. pres. *Solendo*, being accustomed.

Past part. *Solito*, accustomed.

Pres. *Sôglio*, *suoli* or *suo'*, *suole* ; *sôgliamo*, *sôlete*, *sôgliono*.

Comp. perf. *Fui sôlito*, I had been accustomed, &c.

Imperf. *Soleva*, I was accustomed.

Pres. subj. *Che sôglia*, that I may be accustomed, &c.

Imp. subj. *Che solessi*, that I might be accustomed, &c.

LIST OF VERBS CONJUGATED LIKE *Unire*.*

<i>Abbellire</i> , to embellish.	<i>ammollire</i> , to mollify.
<i>abbonire</i> , to render good.	<i>ammonire</i> , to admonish.
<i>abbronzire</i> , to become dark.	<i>ammorbidire</i> , to soften.
<i>abbrostire</i> , to toast.	<i>ammortire</i> , to quench.
<i>abbrostolire</i> , to toast.	<i>ammutare</i> , to become dumb.
<i>abbruttire</i> , to become ugly.	<i>ammutilire</i> , to become dumb.
<i>abolire</i> , to abolish.	<i>anneghittire</i> , to grow lazy.
<i>accalorire</i> , to heat.	<i>annerire</i> , to blacken.
<i>accolorire</i> , to colour.	<i>annichilire</i> , to annihilate.
<i>accudire</i> , to attend.	<i>appassire</i> , to wither.
<i>acetire</i> , to become sour.	<i>appetire</i> , to covet.
<i>addolcire</i> , to sweeten.	<i>appiccinire</i> , to diminish.
<i>aderire</i> , to adhere.	<i>appigrire</i> , to become lazy.
<i>affievolire</i> , to weaken.	<i>arricchire</i> , to grow rich.
<i>affortire</i> , to strengthen.	<i>arrossire</i> , to blush, become red.
<i>affralire</i> , to become frail.	<i>arrostire</i> , to roast.
<i>agentilire</i> , to become noble or gentle.	<i>arrozzire</i> , to make rough.
<i>aggradire</i> , to please or be pleased.	<i>arruginire</i> , to grow rusty.
<i>aggrandire</i> , to become great.	<i>asserire</i> , to assert.
<i>agguerrire</i> , to become warlike or fit for war.	<i>assordire</i> , to deafen.
<i>alleggerire</i> , to lighten.	<i>assortire</i> , to sort.
<i>allenire</i> , to soften, to allay.	<i>assoggettire</i> , to subject.
<i>allestire</i> , to get ready.	<i>atterrire</i> , to frighten.
<i>amarire</i> , to embitter.	<i>attribuire</i> , to attribute.
<i>ambire</i> , to aspire.	<i>attristire</i> , to grieve.
<i>ammanire</i> , to get ready.	<i>attutire</i> , to blunt.
<i>ammansire</i> , to tame.	<i>avvilire</i> , to vilify.
<i>ammattire</i> , to go distracted.	<i>avvizzire</i> , to fade away.
	<i>bandire</i> , to proclaim.
	<i>blandire</i> , to flatter.

* The student before using any verbs in *ire* should consult this table to see if they be not conjugated like *unire*.

<i>brandire</i> , to brandish.	<i>esaurire</i> , to exhaust.
<i>brunire</i> , to burnish.	<i>eribire</i> , to exhibit.
<i>candire</i> , to preserve, as in conserves.	<i>esinanire</i> , to annihilate.
<i>chiarire</i> , to clear up.	<i>espedire</i> , to dispatch.
<i>circuire</i> , to go round.	<i>fallire</i> , to fail.
<i>colorire</i> , to colour.	<i>fastidire</i> , to loathe.
<i>colpire</i> , to strike.	<i>favorire</i> , to favour.
<i>concepire</i> , to conceive.	<i>finire</i> , to finish.
<i>condire</i> , to season.	<i>fiorire</i> , to flower.
<i>conferire</i> , to confer.	<i>fluire</i> , to flow.
<i>costruire</i> , to construct.	<i>fornire</i> , to furnish.
<i>contribuire</i> , to contribute.	<i>garantire</i> , to warrant.
<i>contrire</i> , to make penitent.	<i>gestire</i> , to gesticulate.
<i>costituire</i> , to constitute.	<i>ghermire</i> , to lay hold of.
<i>costruire</i> , to construct.	<i>gioire</i> , to rejoice.
<i>custodire</i> , to guard.	<i>gradire</i> , to accept with plea- sure.
<i>deferire</i> , to defer.	<i>grancire</i> , to hook.
<i>definire</i> , to define.	<i>granire</i> , to seed.
<i>demolire</i> , to demolish.	<i>gremire</i> , to seize with violence.
<i>differire</i> , to defer.	<i>grugnire</i> , to grunt.
<i>diffinire</i> , to define.	<i>guaire</i> , to wail.
<i>digerire</i> , to digest.	<i>gualcire</i> , to handle.
<i>disasprire</i> , to allay.	<i>guarire</i> , to recover one's health.
<i>disepellire</i> , to unbury.	<i>guarnire</i> , to trim.
<i>disfavorire</i> , to be against one.	<i>illardire</i> , to lard.
<i>disfinire</i> , to cease.	<i>illanguidire</i> , to languish.
<i>disfornire</i> , to unfurnish.	<i>illiquidire</i> , to turn liquid.
<i>disghiottire</i> , to sob.	<i>imbaldanzire</i> , to embolden.
<i>disgradire</i> , to slight.	<i>imbaldire</i> , to embolden.
<i>disimpedire</i> , not to hinder.	<i>imbandire</i> , to get a great din- ner ready.
<i>dispartire</i> , to part.	<i>imbarberire</i> , to grow cruel.
<i>disruvidire</i> , to smooth.	<i>imbarbogire</i> , to dote through old age.
<i>distribuire</i> , to distribute.	<i>imbastardire</i> , to degenerate.
<i>disubbidire</i> , to disobey.	<i>imbastire</i> , to baste.
<i>disvigorire</i> , to weaken.	
<i>disunire</i> , to disunite.	
<i>erudire</i> , to instruct	

- imbellire*, to embellish.
imbestialire, to grow mad or cruel.
imbianchire, to whiten.
imbiondire, to grow fair.
imbizzarrire, to fall into a violent passion.
imbolsire, to grow palsy.
imbonire, to appease.
imbottire, to quilt.
imbozzacchire, not to thrive.
imbricconire, to grow knavish.
imbrunire, to grow brown.
imbruschire, to grow sour.
imbruttire, to become ugly.
immagrire, to become lean.
immalvagire, to become wicked.
immarcire, to rot.
impadronire, to become master of.
impallidire, to turn pale.
impaurire, to frighten.
impazientire, to be impatient.
impedire, to hinder.
impervertire, to prevent.
impiccolire, to become small.
impigrire, to become lazy.
impoltronire, to become lazy.
imporrire, to rotten.
impostemire, to posthumate.
impoverire, to grow poor.
improsperire, to grow prosperous.
imputridire, to putrefy.
inacerbire, to grow cruel.
inacetire, to grow sour.
inacutire, to make sharp.
- invalidire*, to become dry.
inanimire, to encourage.
inaridire, to dry or become dry.
inasinire, to become stupid, like an ass.
inasprire, to exasperate.
inavarire, to become a miser.
incagnire, to become surly, like a dog.
incallire, to grow callous.
incalvire, to become bald.
incanutire, to become white, to grow old.
incaparbire, to be obstinate.
incapocchire, to cover with a hood.
incaponire, to become stubborn.
incapricciare, to become desirous of any thing.
incatarrarire, to catch a cold.
incatorzolare, spoil by a blast.
incattivire, to become wicked.
incenerire, to reduce to ashes.
incerconire, to turn sour as wine does.
inciprignire, to grow angry.
incivilire, to grow civil.
incollorire, to colour.
incrudelire, to become cruel.
incrudire, to irritate.
indebolire, to weaken.
indolcire, to sweeten.
indolentire, to benumb.
indolenzire, to benumb.
indrudire, to become a lover.
infarcire, to stuff.

infastidire, to trouble.
infellonire, to grow cruel.
infemminire, to become effeminate.
inferire, to infer.
inferocire, to become fierce.
infervorire, to animate.
infiacchire, to weaken.
infievolire, to weaken.
infingardire, to grow lazy.
infollire, to grow mad.
infortire, to strengthen.
infracidire, to rot.
infralire, to become weak.
infrigidire, to become cold.
ingagliardire, to strengthen.
ingelosire, to become jealous.
ingentilire, to become noble.
ingerire, to meddle.
ingiallire, to become yellow.
ingiovanire, to become young.
ingrandire, to increase.
immalinconire, to grow melancholy.
immarcire, to putrefy.
innacerbire, to exasperate.
innagrestire, to become sour.
innanimire, to animate.
innaridire, to dry.
innasprire, to exasperate.
innuzzolire, to awake an eagerness.
innorgogliare, to become proud of any thing.
inorridire, to tremble with horror.
inquisire, to accuse.
irretire, to catch with a net.

irrigidire, to grow stiff.
irruginare, to rust.
insalvaticchire, to become wild or savage.
insanire, to grow mad.
inschiavire, to enslave.
inserire, to insert.
insignire, to decorate.
insignorire, to become master of.
insipidire, to become insipid.
insolentire, to become insolent.
insollire, to become soft.
insordire, to become deaf.
insospettire, to become suspicious.
insozzire, to dirty.
isterilire, to become barren.
istituire, to institute.
instruire, to instruct.
instupidire, to be surprised.
insuperbire, to become proud.
intenebrire, to become dark.
intenerire, to move often.
intiepidire, to grow lukewarm.
intimidire, to intimidate.
intimorire, to frighten.
intirizzire, to grow stiff with cold.
intisichire, to become consumptive.
intorbidire, to grow muddy.
intormentire, to benumb.
intorpidire, to become sad.
intristire, to become dull.
invaghire, to charm.
invanire, to become vain.
inveire, to inveigh.

- invelenire*, to become irritated.
inverminire, to grow full of worms.
invigorire, to invigorate.
invilire, to dishearten.
invincidire, to grow soft.
inviperire, to rage.
inviscidire, to become viscid.
invizzire, to wither.
inumidire, to moisten.
involpire, to grow crafty.
inuzzolire, to awake a desire of any thing.
inzotichire, to become rude.
irretire, to catch with a net.
irricchire, to become rich.
irrigidire, to become stiff.
irritrosire, to become shy.
irruginare, to become rusty.
istituire, to institute.
istruire, to instruct.
largire, to give liberally.
lenire, to soften.
nitrire, to neigh.
obbedire, to obey.
olire, to smell.
ostruire, to obstruct.
patire, to vilify again.
pattuire, to suffer.
piatire, to bargain.
polire, to plead.
poltrire, to polish.
preferire, to be idle.
presagire, to prefer.
preterire, to presage.
proferire, to prefer.
progredire, to utter.
proibire, to progress.
rabbellire, to prohibit.
rabbonire, to beautify again.
raddolcire, to pacify again.
raggentilire, to sweeten again.
rammollire, to make noble again.
rammorbidire, to soften again.
rapire, to soften again.
rattepidire, to snatch away.
ravvilire, to cool again.
ravvincidire, to become soft again.
redarguire, to argue against.
referire, to refer.
restituire, to restore.
reverire, to revere.
riabbellire, to embellish again.
riagire, to react.
riarricchire, to enrich again.
ribadire, to rivet.
ribandire, to banish again.
richiarire, to clear again.
ricolorire, to colour again.
ricepircire, to conceive again.
ricondire, to season again.
ricostituire, to constitute again.
riferire, to refer again.
riflorire, to flourish again.
rinfronzire, to bring forth new leaves.
ringentilire, to become noble again.
ringioire, to rejoice.
ringiovanire, to become young again.
ringiovalire, to become jovial again.

- ringrandire*, to become great or large again.
rinsavire, to become wise again.
rinserenire, to become severe again.
rinsignorire, to become master again.
rintenerire, to be moved again.
rintiepidire, to become cool again.
rinverzire, to become green again.
rinvigorire, to invigorate again.
rinvilire, to vilify again.
ripulire, to clean again.
risarcire, to make good any loss.
risbaldire, to rejoice.
risquittire, to adjust again the feathers to a bird.
ristecchire, to dry up.
ristituire, to restore.
ritribuire, to retribute.
ritrosire, to become shy.
riunire, to unite again.
sbaldanzire, to lose courage.
sbalordire, to be astonished or to astonish.
sbandire, to banish.
sbigottire, to despond.
sbizzarrire, to satisfy our whims.
scalfire, to scarify.
scarnire, to love flesh.
scaturire, to spring.
schermire, to parry.
schernire, to ridicule.
schiarire, to clear.
schiatire, to yelp.
schienire, to avoid.
sciapidire, to become insipid.
scipidire, to become insipid.
scipire, to become insipid.
scolorire, to discolour.
semenzire, to grow up in seed.
seppellire, to bury.
sfavorire, to disfavour.
sforire, to unfurnish.
sgarire, to get the better in a dispute.
sghermire, to let loose.
sgomentire, to discourage.
sgradire, to displease.
smaltire, to digest.
smarrire, to lose.
sminuire, to diminish.
smunire, to reinstate in an office.
sopire, to quiet.
sostituire, to substitute.
spaurire, to frighten.
spervertire, to pervert.
spessire, to thicken.
srugginire, to clean from rust.
stabilire, to establish.
starnutire, to sneeze.
statuire, to resolve.
stecchire, to become dry.
sterilire, to become barren.
stizzire, to be angry.
stordire, to stun.
stormire, to make a noise.
stramortire, to swoon.

stremenzire, to reduce with
difficulty.

stupidire, to wonder.

stupire, to wonder.

svanire, to vanish.

svelenire, to lose one's ferocity

svilire, to become vile.

supplire, to supply.

tradire, to betray.

traferire, to wound.

tramortire, to swoon.

trasferire, to transfer.

trasgredire, to transgress.

trasricchire, to become very
rich.

vagire, to cry as infants.

ubbidire, to obey.

usucapire, to acquire the pro-
perty of any thing by the
right of use.

PART V.

EXERCISES.

PART V.

EXERCISES.

EXERCISE I.†

ON THE ARTICLES.

1. I have always been curious to learn new things.
sono sempre stato curioso [295‡] *intender nuova cosa.*
2. || Gold, pearls, and rich dresses, showed truly
oro, perla, — ricco vestimento mostràvan veramente
 that she was a lady of distinction.
*che donna * grand' affare.*
3. Remove from the your mind this sad thought of
Levatevi da [26] *animo questo tristo pensiero **
 death.
morte.
4. I have a very great fear of the illusions of the magic
¹ *Ho grandissima paura* [26] *inganno* [26] *magica*
 art.
arte.
5. These wicked witches sometimes are birds, sometimes
Questa malvagia strega [15] *ora — uccello, —*
 dogs, and a little after mice and flies.
cane, — poco poi topo — mosca [15].
6. His limbs were torn by (the) wild beasts.
Le sue membra ¶ — *straziate da* [24] *fiera* [9].

† The pupil must form for himself the plural of the nouns, whose singular alone is given. He should also learn to conjugate the regular verbs from the infinitives given in the text.

‡ The numbers within brackets refer to the sections of the Third Part.

|| The definite article should always be placed before a noun in the nominative case.

¶ *Membra* is plural.

The English words in italics are not to be translated.

Words under which a dash (—) is placed must be rendered into Italian either by the help of a dictionary or by what the pupil has already learnt.

The words or phrases under which an asterisk (*) is placed show the application of the rules.

7. What dost thou want? Thou hast servants, thou hast

Che ti manca? — — famìglio, — —
 maids, thou hast gowns of silk of every colour, rings, and
*sèrva, — — vésta * seta — ogni colore, anello —*
 chains of gold, in fact (*all*) that which thou desirest.
catena — — in fine ciò che vuoi.

8. The Egyptians wishing to represent a man of deep
 — *Egizio volere figurare un uomo * alti*
 thought, and given up to the contemplation of (the)
*pensieri — — vólto [34] contemplazione **

²
¹
 heavenly things, formed an elephant with the trunk turned
cosa celaste fécèvano — elefante [33] grugno rivólto
 upwards; and wishing to signify (the) prudence in the
in su; — — significar — prudenza [34]
 things of the world, they made a serpent.

— [33] *mondo, †figurare un serpente.*

9. It is the nature of man to have compassion of (*on*)
Umano cosa è aver compassione [35] di
 the afflicted.

afflitto.

10. Sorrow is placed at the extremity of (the) pleasure.

*Dolore occupare — estremità * [33] piacere.*

11. The sick were abandoned by (the) neighbours,

— *infermo abbandonare da [35] vicino,*

by (the) relations, and by (the) friends.

da [35] parente, — da [35] amico.

12. On the top of this little mountain was a palace with

Sul colmo — quella montagnetta un palazzo con
 a fine and large court-yard in the middle, with small fields
bella — gran corte [33] mezzo — pratello

²
¹
 around, and with wonderful gardens with wells of water
intorno, — — maraviglioso giardino — pozzo — acqua
 exceedingly fresh, and with cellars full of very precious wine.

freschissima, — — vólta piena — vino preziosissimo.

† The Italian words are a complete translation here, and in all similar cases, of all the English words above them which have no mark under.

13. *I have the corn in the granary, and the horse in the stable.*
 — — *grano* * *granàio* — — *cavallo* —

* *stalla.*

14. Most (of the) men have (the) pleasure for ³ *their* ¹ aim. ²
I più * *uomo*† — * — *per* *fine.*

15. (The sole) obedience to (the) magistrates governs
 — [106] *obbedienza* * — *magistrato* *regge*
 the world.
 — *mondo.*

16. *He builds castles in the air.*
Fa castello in ària.

17. The beauty of the person is really ² a ¹ vain thing.
 — *bellezza* *corporale* — *veramente* *vana cosa.*

18. The weakness of the body is very often a proof
 * *debolezza* * *côrpo* — *le più vólte* *argomento*
 of the strength of the mind.
 — — *fôrza* — — *spìrito.*

19. Abstinence is the mother of health.
Astinenza — *madre* — *sanità.*

20. The abundance of (the) dishes corrupts the body
 — *larghezza* * *vivanda* *corròmpere* — —
 and the soul.
 — — *ànima.*

21. God and truth will fight for me.
Iddio — — *prendere l'arme* — —

22. *They* died not as men but as beasts.
 § *Morire* — — — — —

23. The countenance is the mirror of the soul, and the
 — *faccia* — [26] *spècchio* * — — —
 eyes declare the secrets of the heart.
occhio [10] *mostrare* — *segreto* * *cuore.*

† The plural of *uomo* is *uomini.*

§ Infinitives having this sign should be put in the imperfect indicative.

24. The study of Dante excites the heart to (the) virtue.

— *stùdio di Dante accendere* — — — —

25. It is the property of a great and good mind not
Questo e proprio — *grande è buono ànimo* *
 to seek for the reward of (the) benefits, but to seek to
 [39] *cercare* — *frutto* * *benefizio, ma* [39]
 confer them.
di farli.

EXERCISE II.

ON THE PERSONAL PRONOUNS.

1. I thank you for your offer.

ringraziare [85] *della vostra offèrta.*

2. I assure you that I will not depart (myself) from

— *promettere* [85] — — *partire* * *
 the truth.
 — *verità.*

3. Let us quit (the) jokes; tell me, I beg of you,

Lasciamo andar — *ciància; dite* [86] *pregare vene* [85]
 who you are, and where you live.
chi — — — *dove state a casa.*

4. Thou shalt not ruin thyself alone, but me with thee.

— — *ruinare* [85] *sola, ma* [85] *con* —

5. I do not understand their language, and I do not care

— — *intendere il loro parlar,* — — *curare*
 (myself) about it.
 [90] *ne.*

6. Tell me the cause for which thou art so angry.

Dì [97] — *cagione per che* — — *sì in còllera.*

7. Is it to me that thou hast given the gown with the other

A me hai dato — — — — *altra*
 things?
côsa?

8. You will ² not ¹ restore it to me.
volete — rendere — [90]
9. I am not anxious (of) to know thee.
— non mi curo di conoscere [87].
10. It is the first time that you have seen me.
— — prima volta che — — vedere —
11. Command me freely in all your necessities.
Comandate [86] liberamente — tutta la vostra occorrenza.
12. I parted from you very discontented, and lamenting
Partire da voi molto scontento, — dolere [86]
 (myself) also my fate.
** ancora della mia sôrte.*
13. I give thee (the) permission to do it.
*Dare * — licenza ne.*
14. Do to me that which thou desirest.
Fare [97] quel che — vuoi.
15. Thou canst believe thyself one of us.
Puoi credere — uno — —
16. You ought to please (to) every one, although few please
*— dovete piacere * ognuno, sebben pochi piacciono*
 (to) you.
** [85]*
17. Beware (yourselves) (from the) of flatterers.
*Guardare * — — adulatore.*
18. Let us see that as you know how to conquer (the)
*Fare * vedere — come sapere vincere **
 others, so you know how to conquer yourself.
altro, così — — — [85] medesimo.
19. Believe what pleases you (you please), as for me I say
Crèdere che piacere, — — io per me dico
 it for good.
— per bene.

20. *I tell you that I am not acquainted with you, and I*
Dico — — — conòscere — —
 know not who you are.

so — chi — siate.

21. *If you loved me as I love you, you would not re-*
*Se amaste * com' — — — — ne-*
 fuse it me.
*gare [424] — **

22. *Help me, I pray you (of it).*

*Aiutare * — * pregare — ne.*

23. *I come (for) to entreat you, (in order) that you would*
*Vengo per pregare * affinché mode-*
 restrain yourself in the passion that transports you.
rare — — — passione che trasportare. —

24. *Here I am, what do you command me?*

*[88] * [211] comandare — ?*

EXERCISE III.†

ON SI, &c.

1. *In compensation of (for) so troublesome an affair, they*
Per guiderdone — così faticosa faccenda [102]

²
¹
 never give more than the worth of six crowns.

mai† dare più che — valore — sei scudi.

2. *One can only lose.*

[102] può se non perdere.

3. *What are they doing? Where are they going?*

*Che [102] — Dove * va*

4. *I wish to go and see what they do there.*

Voglio andare a vedere quel che [102] — [364]

† For the rules on *si*, &c., see pronominal particles, pages 54 & 55.

‡ When a negative follows the verb, the word *non* is always placed before the verb.

5. *It is here that we have made the acquisition of the*
Qui — — — *acquisto* — —
 picture which is sent you.
quadro — [101] *mandare* *

6. Men do not talk of any thing (*men talk of nothing*) but
 * * *parlare d'altro* *che*
 of peace.
di pace.

7. They have spoken so much of you, that all the hill
 [102] * *parlare tanto* — — — *tutto* — *poggio*
 re-echoed with it.
risonare§ *ne.*

8. There the birds are heard to sing, there the hills and
Quivi — *uccello* [101] *ôdonocantare*, [364] — *collina* —
 7 8 1 2 3
 the meadows are seen blooming, and the fields full of
 — *pianura* *vèggono verdeggiare*, — — *campo pieno* —
 corn to wave not otherwise than (*like*) the sea.
biada ondeggiare — — — — *mare.*

9. Passions, said Galen, are like the stones which
passione, dice Galeno, — — * *sasso che*
 from the top of a mountain roll towards the foot;
 * *sommo* — — — *rotolare allo ingiù*;
 as soon as a man has taken a direction towards evil, he is no
come uno — *preso la corsa* — — —
 more able to stop himself.
più può fermare *

10. Throughout (all the) life, one should learn to live
In tutta — — [102] *debbe imparare* — —
 and to die.
 — — *morire.*

11. We unlearn with difficulty that which we have
 [102] *disimparare malagevolmente quel che* * —
 learned in our tender years.
 — — *la età tènera.*

12. We should keep our promise.

* *dee osservare la promessa.*

13. One can refuse thee nothing.

— *può disdire* — *niente.*

14. They do them no injustice if they are treated (so)

* *fa loro alcuna ingiùria se* — *trattare sì*
as they have treated the others.
come essi hanno trattato * *altro.*

15. There is no crime so hidden which is not discovered

Non v'è reità sì nascosta — * — *scuopra*
and which is not known. Let the smallest cracks be closed,
— — * — *sappia. Chiù dansi—minima fessura,*
let every light be taken away, the evil which thou doest at the
tolgasi ogni lume, — — — — —
first crowing of the cock is known before daylight by the
primo cantar — *gallo* — *sapere prima del dì da* —
nearest publicans.
più pròssimo taverniere.

16. What can one say more?

Che può * *dire più?*

17. They work at it day and night.

* *lavorare* * *dì* — *notte.*

18. They cannot deny it.

* — * *negare* *

19. What would people say of you if you did it?

Che [102] *direbbe* — — *se* — *il faceste?*

20. When an impossibility is asked, it is lawful

Quando cosa impossibile domandare, — *lecito*
to refuse it.

* *la disdire.*

21. They are called geese.

[101] *chiamare pàpera.*

22. Many more of them were sung.
³ Più ⁴ altre ¹ [82] ² cantare.
23. It is not three days since the words and the music
² Non sono tre ³ giorno che * ² parola — — ³ suono
¹ were composed.
 fecero.
24. We should not (have) fear (of) that which is not yet
² [102] vuole * — ¹ paura — ² quel che — — ¹ ancora
 arrived.
 intervenuto.
25. It is a thing which has never been seen.
 — una cosa — [101] mai veduta.

EXERCISE IV.

THE ADJECTIVES.

1. Hear what she did in presence of many persons.
 Udire quel ch' — fece — cospetto — molto persona.
2. Thinkest thou that I ought to suffer so great an
² Pensare — ¹ ch' io debba patire tanto [108]
 affront?
 villania?
3. He gave me so many blows, that he was near
 Dare — tanto bastonata, che fu presso
 killing me.
 che per ammazzare —
4. Seest thou not with how much arrogance and
² Vedere — ¹ con [108] arroganza —
 pride she behaves towards us?
 supèrbia pôrtarsi con —

5. If thou hast a little patience, I will show thee
*Se avrai * * * pazienza — fare vedere —*
 all.
tutto.

6. It is not surprising that we hear so much noise.
*Non è maraviglia che — sentire * romore.*

7. How many times have I not told you to do it in
 * volta — — non detto — che facciate a
 this manner?
modo suo?

8. You give him too many caresses.
*fare gli * carezza.*

9. Pray, have a little patience and let me finish.
Di grazia, — [110] *pazienza, — lasciare * finire.*

10. I have been greeted on your part many times, and
 — — salutare da parte vostra * — —
 by many of your friends.
*da * [332] vostro amico.*

11. I make little account of it.
*Fare * stima [82].*

12. They had little hope in peace.
 § * speranza — la pace.

13. A good conscience is always tranquil.
La coscienza buono — sempre sicuro.

14. Glory makes many envious.
*Glôria fare * invidioso.*

15. Slanderers are hateful to God and to men.
Detrattore — odioso — — — —

16. She is beautiful, rich, good, and witty.
 — bello, ricco, sàvio, — spiritoso.

17. He found there a respectable woman, very aged.
Trovare quivi uno buono — molto† attempato.

† *Molto* followed by an adjective is always an adverb, and is therefore unchangeable in its termination.

18. I see ² ¹ in your bright eyes a sweet calm which
 Vedere nei vostri lucente òcchio — dolce serenità che
 ought to be an image of that which the blessed enjoy in
debbe — — immagine — quella che — beato godere —
 (the) heaven.
 cielo.

19. She had (the) ² lively ¹ eyes, (the) ² a fair ³ and ⁴ calm
 § *vivace — candido — sereno*
¹ forehead, (the) ² rosy ¹ cheeks, (the) ² a ruddy ¹ mouth, and
 — *di rose guancia, vermiglio — —*
 (the) teeth white as ivory.
 — *bianco [107] come avòrio.*

20. Oh! how many times I laugh at it to myself.
 — * *fiata risi ne fra — stesso.*

21. In the midst of that field was a fountain of very white
 — *mezzo del qual prato — — fonte — bianchissimo*
¹ marble, and with ² extraordinary carved work.
marmo, — — maraviglioso intàglio.

22. If thou desirest to avenge thyself, be silent, and thou
 — *vuoi vendicare — taci, — hai*
 givest a mortal wound to thine enemy.
dato — piaga mortale al nemico.

23. Your sister is polite, good, and also generous as you.
 Vostro sorella — cortese, buono, — così liberale come —

24. Do you ² prefer the flaxen ¹ hair of Lauretta, or the
 Piàccionvi più — biondo capello — — —
 black of Lisetta?
nero — —

25. Poor girl, who has beaten you?
 Pòvero figliuola, chi — dare —

EXERCISE V.

ON THE COMPARATIVES AND SUPERLATIVES.

1. In good faith, if thou *dost* not change, I shall burn
In buona fè, se — — mutare verso,— bruciar
 thee alive.
 — *viva viva* [136].

2. There is not *a* woman in the world who is happier than
Non è — — — che sia felice [128]
 she.
lei.

3. This time I have been more cunning than thee.
Questa — io n' ho saputo più [128] —

4. Now I deny it more than ever.
Ora lo negare — [128] *mai.*

5. I wish to be able to love thee as much as thou lovest me.
*Vorrei potere amar * [124]* — — **

6. I went immediately to visit him, and he gave (made) me
 — *sùbito a visitarlo, — — —*
 a very agreeable reception.
lieta [133] *accoglienza.*

7. He could not do *any* thing which deserved more
Potere§ — — cosa che meritasse [109]
 blame, and less excuse; and the excuses which he makes
biàsimo, — [109] scuse; — — — che allegare
 are more unworthy than the fact itself.
 — — *brutto* [128] — — *stesso.*

8. I will do willingly as much as you set me.
 — *volentieri* [124] * *imponete —*

9. I have never wished for any thing so much as to study
 — — *desiderare cosa alcuna — ** [39] *studiare*
 two years in my own manner.
due anno a mio modo.

10. If it were so, I should fear greatly for your safety,
Se ciò fosse — dubitare fôrte della vostra salute,
 and so much the more as the relapse would be much more
 — — — * — *ricaduta* — — —
 dangerous than the malady itself.
pericoloso — — malattia stesso.

11. The splendour of beauty is more fugitive than are (not)
 — *splendore — bellezza — — fuggèvole* * ² ¹ [129]
 the flowers, which appear in the spring.
 — *fiore, ch' appàiono a primavera.*

12. Learning makes (the) men better.
Dottrina fare — — [132].

13. What (thing) is sweeter than this law? To abstain
Quale — — soave * *questo legge? Astenersi*
 from (the) wickedness, to wish for what is good (the good), not
 * *malvagità volere* — *bene* —
 to wish for (the) evil, (not) to hate no one, not to be willing
 — — — *odiare nessuno, — volere*
 (to be unwilling) to do to others that which you would not
fare — altro quello ch' uno —
 wish for yourself.
vorrebbe a sè.

14. It is more difficult to know how to be silent, than
 — — *malagèvole* * *saper* *tacere,* *
 how to speak well.
parlare —

15. Nothing charms (the) man so much as (the) faithful
Niùna cosa diletta ² *re* — — * —
 and sweet friendship.
³ ¹
 — — *amistà.*

16. It is easier to reply to abuse than not to reply to
 — *agèvole* — — *ingiùrie* * — *rispondere*—
 it.
quelle

17. The love of the money increases as much as
*amore — — danaro crèscere — **
 the money increases.

18. Who is more exalted than he who despises (the)
*Chi — — eccellente * colui che disprezzare —*
 money?

19. Hidden pleasures are worth as much as (the)
*Nascoso diletto vègliono — * —*
 treasures buried in the earth.
tesoro occultato sotto —

20. The tie of (the) friendship binds much more than
*— legame — — amicizia stringere — — **
 that of blood or of (the) relationship.
quel — — — — — parentado.

21. Is it not a degradation of a son to wish to raise a
— — un abbassare il figliuolo voler alzare
 (the) slave almost higher than him? Certainly it is.
*— schiavo quasi su * lui? Certo che sì.*

22. We bear (the) hatred more easily than the
*Si sostiene — òdio — — leggiermente * —*
 society of the wicked and (of the) foolish.
*compagnia * reo — — — matto.*

23. The wicked man does more evil than the brute.
*— rio — — fa — — * — bèstia.*

24. Perhaps he did not love me so much as he declared.
*Forse § — amare — così * § mostrare.*

25. Who is he that can know it better than I?
*Chi — quegli — lo conosca — * —*

26. The woman, so feeble as she was, could not save herself.
*— — [123] dèbole * — potere — fuggire.*

EXERCISE VI.

ON THE AUGMENTATIVES AND DIMINUTIVES.

1. *He* has a nasty livid colour, and is so thin that one
— *un*^[146] *colore livido*, — — *sì magro che* —
² can only ¹ see his skin and (his) bones.
se non gli vedere la — — — *osso*.
2. Why do you sell ³ these ⁴ little fish so dear?
Perchè vendere questo (etto) pesce sì caro?
3. *She* was a charming young girl of the age of
^{*} *una leggiadra (etto) giovane d'età* ^{*}
fifteen years.
— *anno*.
4. The other was a little child, ² who was ¹ not yet
— *altro* ^{*} *un (ino) fanciullo, che aveva* — *ancora*
a year (old).
— —
5. *She* is naturally very agreeable.
Ella — naturalmente piacevolina.
6. For how long shall we endure this vile animal?
Insino a quanto sosterremo questo ^{*} *animale?*
7. Be still, foolish chatterer! what nonsense thou art saying
Stacheto, accio cicala! che pazzia dici tu.
8. *I* am well persuaded (myself) that this is a little
— — *avvisto* — — *che costei* — *una (erello)*
foolish girl.
sciocca.†
9. What sweet little words did she say to me?
Che dolce (ino) parola disse —

† The diminutive of *sciocca* is *schioccherella*.

10. *I am determined to ridicule this great fool.*
 — *deliberare dar la bàia a questo (one) sciocco.*

11. *They see here a frightful comet; but it does not*
 — *vedere qui una accio cometa; ma — non*
appear to me that it can signify any thing of consequence.
pare — che possa significar cosa — momento.

12. ² *They found* ¹ *nothing else to eat, save a few*
² ** trovare non* ¹ *altro da mangiare, che alcuna*
² *wild* ¹ *little apples.*
salvatico (uzzo) mela.

13. *He went away near to the little tower.*
Sene andò vicino a — (icello) torre.

14. *(Not) having but one small chamber, and one single*
Non — che — (etta) càmera, — — —
little bed, I cannot lodge you.
(icello) letto, posso — alloggiare —

15. *This great dunce wishes me to learn (the)*
*Questo (one) [143] pècora vuol * fare conòscere —*
things, as if I was born yesterday.
— come s' io fossi nata ieri.

16. *Thou hast so fascinated me by thy sparkling*
 — — *in modo abbagliare — co' tuoi sfavillante*
little eyes, that I am become thy slave.
(etto) òcchio, che sono fatto tuo schiavo.

17. *A good little fellow was gardener of their*
Un buono (icciolo) uomo — ortolano del loro
garden. [147]
giardino.

18. *When he opens his great eyes, he appears*
*Quando spalancare quegli * òcchio pare*
(like) one possessed.
uno spiritato.

19. *He* drew from one pocket a little letter, and gave
Si trasse — una tasca una(ino) lèttera — rese
it me on your part.
— — da vostra parte.

20. This place was on a little hill.
Il detto luogo — sopra una (etta) montagna.

21. She went to a little country-house near there.
— andarsene — — (etta) villa vicino ivi

22. My child, thou art now old enough, it is
Figliuol mio, — se' oggimai grande (icello), egli —
right that thou shouldst begin thyself to see the state
ben fatto — — incominei — medesimo — vedere
of thy affairs.
de' tuoi fatti.

23. *She* saw on the shore a little fishing - boat,
Vide alla — riva una (icello) nave di pescatori,
without oars and without sail.
senza remo — — vela.

24. I shall consider thee as a great fool.
— avere — per uno (one) sciocco.

25. *He* slept in a poor little bed.
Dormire§ — — pòvero (icciuolo) letto.

EXERCISE VII.

ON THE NUMBERS.

1. Return in three or four hours.
Tornare fra — — — ora.

2. *He* has given me a pretty gown, a chain which ought
— — — — — vesta, — — che dee
to cost (must have cost) forty crowns, a ruby which is worth
valere — — — — — scudo, — — che vale

ten (of them), and a wreath which ought to be worth
 — ne, — — — che — valere
 (is worth) as much.
 altrettanto.

3. I have written (wrote) to him from Paris the 15th of
 — scritto gli * Parigi [166] — —
 (the) last month.
 — —

4. Three times three make nine.
 — [362] — fan —

5. The first odd number is (the) three; the first even
 — — caffè — — — — pari
 number is (the) two.
 — —

6. The city (inhabitants) of Florence were the (one) same
 — — — — — — — [169]
 people with the Romans.
 pòpòlo co' Romani.

7. I give you two thousand florins of gold (gold florins)
 — — — [161] fiorino — —
 for it.
 ne.

8. They have seated themselves all five on the grass,
 — posti a sedere — — sopra — —
 near (to) the fountain.
 presso a — fontana.

9. She scattered all the walnuts in the hall, then she
 Fare versare — — noce per — sala, poi
 made them pick them up one by one.
 — gliele ricògliere * [168] —

10. They made in the burial-grounds very large trenches,
 — * — — cimitero — grande fossa,
 in (the) which the dead were put by hundreds.
 — — quale — morto — mèttere [168] centinàia.

11. None of them had exceeded twenty-eight years, nor
 — — *loro* — *passato il ventottèsimo anno*, nè
 was less than eighteen.
era minor — —

12. *He* held firmly with (the) *his* two hands the edges
Tenere§ forte — — — — *orlo*
 of the chest.
 — — *cassa*.

13. The first punishment of (the) crime is to have
 — — *pena* — — *delitto* — —
 committed it; the second, always to fear; the third, the
commesso — — — — *temere*; — — —
 disgrace; the fourth, to lose the sight of God.
infàmia; — — *perdere il veder Dio*.

14. When Jupiter created the first men, he made them
Quando Giove creare — — — *egli* — *li*
 with four legs and two heads.
 — — *gamba* — — *testa*.

15. William the Second, king of Sicily, had two children,
Guglielmo [163] — — *Sicìlia*, — — *figliuolo*,
 the one called Roger, the other called Constance.
 — — *chiamare Ruggieri*, — — — *Costanza*.

16. Let the ladies take each other by the hand two and
 — — *donna tengano* — — *per* — — * —
 two.
 *

17. If he gives you two hundred francs for each, you
Se — — — * — — *uno*,
 ought to be more than satisfied.
dovere — — — *contento*.

18. *He* loved them all three alike.
amare — — — *parimente*.

19. I shall live with him as a wife ought to live with
Dimorare — — *lui* — — *mòglie dee* — —
 her husband.

20. The other is a stone, which we (other) lapidaries
 — — — — *pietra*, — — — — *lapidario*
 call heliotrope.
appellare elitròpia.

21. Although I have not a thousand (florins), I had a
Perchè — *abbia* — *mille* — — §
 good hundred, and even two hundred to give you.
ben — *anche* — * *da dare* —

22. He had a brother of (*the*) age of twenty-five years.
 — — *fratello* *d'età* — — — —

23. Bet five thousand florins of gold against a thousand.
Mettere — * *fiorino* — *oro contra a* —

24. I shall depart the tenth of this month.
Partire * — — *questo* —

25. Walk four and four.
Andare [168]

EXERCISE VIII.

ON THE PRONOUNS.

1. I should have recognised him another time at a distance ;
 — *conòscere* — *altra volta da lungi* ;
 however, I stopped then a little time in doubt, thinking if
pure stare — *un pezzo sopra di me*, *pensare se*
 it were he himself.
fosse * [66]

2. This, my sister, is my beloved.
 [253] — — — * *diletto*.

3. Lucy, take the bag of this gentleman, and lock
Lucia, pigliare — *valigia* — [245] — — *serrare*
 it in that little chamber.
 — — [245] * *càmara*.

4. My host desires that I be (*wishes me to be*) with him,
 * *òspite vuole* — — — *seco,*
 and I have promised it to him.
 — — — — — [92]
5. *He* no more appears himself.
 — — *pare* [66]
6. When have *you* known this man?
 Dove — — — [252]
7. Have pity on her who dies for your sake.
 — *pietà di* [252] *muore per vostra cagione.*
8. *I* do not give her to him.
 — *dare* * [92]
9. If you wish to know it, I will tell it you.
 Se — *volere sapere* * — *dirò* — [90]
10. This man is not whom *he* appeared to be.
 [253] — — [213] *parere*
11. *I* love her exceedingly, and *I* am beloved by her.
 — [85] *sommamente,* — — — —
12. *I* do not wish to importune you any more.
 — *vòglio importunare* [87] *altrimenti.*
13. Let us go to meet them.
 —— *incontro a* [83]
14. What shall we do with this man, said ³ one ¹ to the other. ²
 [211] *farem* — *di* [252] *diceva l'uno* — — —
15. Nobody would desire to live without friends, although
 — *vorrebbe vivere* — *amico, anche*
 possessing all (the) other advantages.
avendo — — — *bene.*
16. Am I not as handsome as she?
 — — — [123] — * *
17. You cannot refuse it to him.
 — *potere negare* * [92]

18. If *I* was her, *I* would not do it.

Se fossi [72] — *fare* [84]

19. You have deserved it as well as he.

— — *meritare* — [123] — * *

20. The wicked are never pleased with themselves.

— *reo* — *mai godere di se stessi*.

21. The bird called cuckoo sounds always its own name,

— *uccello detto cùculo cantare* — [243] —

but one does not listen to it with pleasure, and *it* is abused

— * — *ode* * *volentieri*, — — *beffare*

by the other birds: such is he who praises himself.

da — — — *così* — *colui* — *lodare se stesso*.

22. The mouth of him who tells lies kills the soul.

— *bocca* — *colui* [181] *mente uccidere* — —

23. This (*woman*) said that Emily *was* (is) not handsome,

[252] *diceva* — *Emilia* — — —

and I said that she was.

— — *diceva di* *sì*.

24. This woman, hearing that, said,—Well, how shall

[252] * *udire* — *disse, Or bene,* —

we act?

fare?

25. That (*woman*) merits thy love as much as every

[252] *meritare* [232] * *qualunque*

other (*woman*) who pleases thee more

— [181] *piacque* — *mai*.

EXERCISE IX.

ON THE RELATIVE PRONOUNS.

1. Who will believe that ² *he* ¹ says probable things? (i.e. *what*
 [185] *credere che dica verisimile* —
is probable).

2. What *is it I* hear?
 [185] *sentire?*

3. Of what dost thou complain? ² What dost thou want? ¹
 — [185] — *rammaricare?* * *ti manca?*
 Speak.
Parlare.

4. Some had been bitten by a dog, others wounded by a
 [213] — — *morso da* — — * *ferire da* —
 stone; these had received a blow in one place, those in
sasso; chi § ricevere — — — — *luogo, chi* —
 another.

5. Here is the man by whom *we* are abused.
Ecco — — *da* [214] — *beffare.*

6. The scholar who, at the beginning of the night, had hidden
 — *scolare che, in sul far della notte,* — *nascoso*
 himself near to the tower, felt compassion for this woman.
 — *presso a* — — *sentire compassione* — — —

7. What horse have you ever seen without a head?
 [185] *cavallo vedeste mai* , — —

8. What do we here?
 * *facciam* — —

9. Now is arrived the time when *thou* canst have his friendship.
Ora — *venire* — *che* *puoi* — * —

10. The man who knows ² virtue ¹ least fears *the* less (of)
 — — * *conòscere* — — *temere* — —
 to do wrong.
errare.

11. The man who perceives not (the) dangers runs
 — — — *non iscorge* — — *scòrrere*
 fearlessly everywhere; and the man who can lose
baldanzosamente — — — — *può pérdere*
¹
 nothing is almost always at play.
 — — *quasi sempre* — *giuoco.*

12. We have no other aim than the usefulness of our
 — — — — *fine* — — *utilità* * —
 disciples.
discèpolo.

13. Human ² life ¹ is a market; some sell, others
 — — — — *mercato*; [213] * *
 buy; some do one thing, some another; some weary
comprare; * * — — * — * *affaticare*
 themselves here, others vex themselves there. What does
 — *quà*, * *affannare* — — [185] *fa*
 the philosopher? *He* looks on and examines.
 — — *Osservare* — *sta a vedere.*

14. Madman! What is (the) sleep if not the image of
Stolto! [185] — — — — —
 (the) death?
 — —

15. Plato says that the words should be as the
Platone dice — — — *dèono* — *secondo* —
 things of which one speaks.
 — — [214] — —

16. What thing is more wondrous and (more) beautiful
 [211] — — *maraviglioso* — — *bello*
 than (the) truth?
 * — —

17. You do not know the danger in which *you* are.

— — *conòscere* — — — [214] —

18. To what *would that* serve you? (*Of what use would*

— [185] *servire* —

that be to you?)

19. Oh! my dear friend, what words are those which *thou*

Deh! — — *anima*, * — — [245] —

sayest?

dì?

20. What was the cause for which you were angry with

* — — *cagione* — [214] — *turbarsi* —

him?

lui?

21. What is this thing which you have made me eat?

* — *questa* — *che* — — *fatta* — *mangiare?*

22. You did that which *a* disloyal and wicked knight

— *fare quello* — *disleale* — *malvagio cavalier*

should do.

dee —

23. Who could answer to thy wise words?

[185] *sapere rispondere* * [232] *sàvio parola?*

24. I shall reveal to thee as to *a* father that which

palesare — *come* — — * [255]

I have always concealed from every one.

— — *celare* *a* *tutti.*

EXERCISE X.

ON THE POSSESSIVE PRONOUNS.

1. Thou hast made more account of a momentary pleasure² than of thy house and of thy children.¹
 — — — — conto — — momentaneo —

* * [232] casa — * [232] figliuolo.

2. I went to the house of Laura (Laura's house) with two of my servants.
 — a casa di Làura —

— * — famìglio.

3. Tell me your name.

Dite — * nome.

4. Will you that I (do you wish me to) tell you my

Volere che — dica — *

opinion.

opinione.

5. If my sad fate has decreed that she shall not be to

Se * trista sorte — disposto ch' ella — — sia

me, it is however better that my friend have her.

mia, egli è pur — che * — l'abbia.

6. My nephew is entirely yours (at your service).

* nipote — tutto *

7. She is and always will be the queen of my soul.

Ella — — — — — signora * — —

8. I have sent to call him by one of my servants.

— mandare a chiamare — per — * [241] servitore.

9. I have heard say that the house is no more (longer)

— sentire dire che — — — — —

yours.

[233]

10. Shall we not deserve the affection of our children,
 — — *meritare* — *affetto* * — —
 for whom we do not hesitate to expose ourselves to death!
per — *dubitare* *mettere* * — *morte*?

11. In all the time of his life (*during his lifetime*) he had
 — — — *spazio* * — — —
 but one (only) child.
altro che un — *figliulo*.

12. A certain Momus, not being able in other things (*re-*
 Un certo Momo — *potere* — — —
spects) to find fault with the beautiful Venus, blamed
 colpare — — *Venere, biasimare*
 one of her sandals.
 * * — *pianella*.

13. You have increased my desire and my courage.
 — — *accresciuta la vòglia mia* — *l'animo mio*.

14. Do you know if he has taken my advice in good
 ³ ¹
 Sapere se abbia pigliare * *configlio per bene*
 or in bad part?
 — *per male*?

15. When she saw her son, she ran affectionately to
 Come vide * — *corse affettuosamente ad*
 embrace him.
abbracciarlo.

16. Let the horse be yours and the woman mine.
 — — — * — — *donna* *

17. Your husband, how does he call himself? (*What is*
 * — — *chiamare* — —
your husband's name?)

18. I have shown you my misery and my grief, do your
 ²
 mostrare — * — — * *dolore, — il piacer*
 ³ ¹
 pleasure of (*with*) me.
vostro — — —

19. Let me do it, for certainly I will arrange
Lasciare fare a me, chè fermamente — acconciare
 your business and mine.

* *fatti* — *

20. You ought to know that my father left me a rich
 — *dovete sapere* — * — *lasciare — ricco*
 man.
uomo.

21. I had formerly one of my neighbours, who, with the
 — *già* — — *vicino,* — *al*
 greatest injustice in the world, did nothing else but beat
maggior torto del mondo § — altro che battere
 his wife.
la moglie.

22. If thou hast not that intention which thy words
*Se — — — quello animo — * parôla*
 declare, feed me not with vain hopes.
dimostrare, pascere [387] — di vano speranza.

23. These things are (*belong*) to me, and I do not sell
Le cosa — mie, — — vendere
 them.
 —

24. I know that you have honoured my mother, and
*So che — onorata * — —*
 assisted my unfortunate father.
*aiutare * misero —*

25. One of my neighbours (*fem.*) has told me that this
 — * — — — *detto — che questo*
 house belongs to you.
 — *

EXERCISE XI.

ON THE DEMONSTRATIVE PRONOUNS.

1. What means this?
Che vuol dire ciò? ‡
2. At that moment when I was listening what|| that could
In quello che — ascoltare quel che — potesse
 be, the house suddenly became filled with constables.
— — — ad un tratto — empirsi di birro.
3. Cease ² these useless ¹ tears, and think on your safety
Lasciare [245] — — — pensare alla — salute
 and (to) mine.
— — —
4. You do not know these rascals.
— conòscere — ribaldo.
5. Go and put off these clothes.
*— a cavarvi * panni.*
6. What is this parcel which you have under the arm?
Che furdello — sotto?
7. Have you need of me in this affair?
— bisogno — — — faccenda?
8. Hast thou at last finished this dialogue without
*— — ancor finire * ragionamento senza*
 conclusion?
conclusionione?
9. You will have at last that which you desire.
— infine quel — desiderare.

‡ *Ciò* means *this* or *that thing*.

|| *What*, meaning *that which*, should be translated by *quel che*.

10. *I know that you are not her whom I desired.*
Conòscere che — — quella che — —
11. *At the moment, as I was going to seal this letter,*
*In quello, che — era per sigillar * —*
I received yours of the 20th current.
*ho ricevuta * — — del corrente.*
12. *Where have you been this morning ?*
Dove — — — [247]
13. *To-night it will be cooler, and thou wilt sleep better.*
— fure fresco, — dormire —
14. *I should not have known what to do, if you had not*
— — sapere che cosa — se foste —
come at that moment.
venire in quella [251].
15. *Pray, do us this pleasure.*
*Di grazia, — * — piacere.*
16. *I tell you that this (thing) does not belong to you.*
dico — che — — — —
17. *At this moment your brother arrived with his wife.*
*In quella * — giunse — la moglie.*
18. *Thou wilt lay up this distaff which I leave here.*
— riporre — rocca ch' io lasciare qui.
19. *I went to Rome to see all those famous antiquities.*
*Andare — Roma per vedere — * — antichità.*
20. *Why are you come out so early this morning ?*
Perchè — uscire sì per tempo — —
21. *I received your second letter, at the moment when I*
*Avere * — — in quella ch' io*
was going out.
era per uscire.
22. *He complains of that woman, and murmurs against*
lamentarsi — — — mormorare contro
her.
a lei.

23. Give me this book or that, it is immaterial.

Dare * * — — * *tant' è.*

24. The ladies will remain in this garden, and we will go

— *donna restare* — * — — —

into that thicket.

— * *boschetto.*

25. May this traitor be taken.

— — *traditore* — *preso.*

EXERCISE XII.

ON THE WORDS *TUTTO* AND *OGNI*.

1. *There* was no one in the house but this

Non era altra persona — — *casa che quella*
girl.
fanciulla.

2. Thou must be some fool.

— *debbi* — [266] *sciocco.*

3. *I* will give him all the caresses that *I* can.

Fare gli — — *carezza che potrò.*

4. If *you* wish that *I* should write something to you, give

Se volere che scrivere — — — —

me a subject to write to you.

* *matèria da* — — *

5. All men² naturally¹ desire knowledge.

Tutti† gli uomini naturalmente desiderare sapere.

6. When *I* arrived here there was no one.

Quando arrivare quì c'era — [268]

7. Nobody is more unfortunate than he.

— — — *mìsero* * *lui.*

† *Tutto* is followed by an article.

8. *He* has more likeness *to* (with) the vilest animal,
 — — *somiglianza* — — *vile* —
 whatever it may be, than *to* (with) a man.

[219] * — — —

9. There is nothing in the world that can please him.

Non è — — — — che possa piacergli.

10. *He* has features formed in such a manner that one
 — *un volto fatto* *a* *un modo che* *
 can trace there neither shame, nor fear, nor any other passion
condoscere * *nè vergogna, — paura — — — affetto*
 whatever.

—

11. No force can bend him.

[267] *forza può piegare lo.*

12. No neighbour had (*any*) care of the other.

— — — — *cura — — —*

13. This shows nothing.

Questo montare —

14. *It* agrees with no man to do that which nature
*Convieni a — — * fare quello che* —
 refuses him.
negare gli.

15. Every place is *the* country of the wise man.
 * — — — — ² ¹ *sàvio* —

16. *He* who follows every road, whatever it may be, never
*Colui che tiene * via,* [219] —
 reaches (to) any place.
perviene — — —

17. Take good care that no person touches my things.

Guardare bene che — — toccare le cose mie.

18. All men feel naturally the desire of (the) knowledge,
 — — *sentire* — — *desidèrio* — *scienza,*

because it is the ultimate perfection of our soul, and
perch' essa — — *ultimo, perfezione dell' ànima nostra*, —
 it is in it that is placed our final happiness.
in essa sta l'ultima nostra felicità.

19. God leaves not any evil unpunished, although it be
 — *lasciare* — — — *impunito, sebbene* —
 not punished when one (*man*) desires it.
 — *punito quando* — *desiderare* *

20. The young man listened attentively, and answered
 — *giovinetto ascoltare diligentemente*, — *rispose*
 that he would do nothing.
che ne volea — —

21. Each one entreated his father for himself.
 [257] *pregare il* — — *se.*

22. Every mother was the nurse of her children.
 * — — — *bàlia dei suoi figliuolo.*

23. Some were of ³ *a* ² more ¹ cruel opinion.
 [268] — — — *crudele sentimento.*

24. Every man of whatever age made rejoicings, and
 [256] — *di qualunque età fare* * *fèsta*, —
 in like manner the ladies, by singing songs of love.
similmente — *donne, cantare verso* — *amore.*

25. Nobody better than you knows the truth of that
 * — * — *sa* — *vero* — *quello*
 which they say.
 — [102] *dire.*

EXERCISE XIII.

ON THE PREPOSITIONS.

1. *I went from home about the beginning of the night.*
Uscire di casa quasi in sul farsi sera.
2. *It appeared properly a robber's station.*
*Parere§ proprio — ladro * stanza [322].*
3. *She did things beyond belief.*
** — da non credere.*
4. *What hast thou against me since this morning ?*
— — con — [321] — —
5. *He is a man fit for nothing—he is stupidity itself.*
*— — — * — — dappocagine stessa.*
6. *If my return is not in ten days, it will not take place*
*— * ritorno sarà—[346]— — — avrà luogo*
for some time.
per un pezzo.
7. *They are men of a dull understanding.*
— — — grosso ingegno.
8. *We have had so many blows that for many less an ass*
*— — — * bussa — — assai — — —*
would go from hence to Rome.
— [318] — — —
9. *He who desires not to be loved by you is not a man.*
— — — — — — — — —
10. *She had been brought up from her infancy in continual*
** — allevare * — — —*
fatigues.
—

11. Many maladies cure themselves without the help
 — * — *guariscono da se* — — *òpera*
 of (the) doctors.
 — — *medico.*

12. *I* will lead you to her, and *I* am sure that *she* will
condurre — [325] — — — *certo* — — *cond-*
 recognise you.
scere —

13. *I* swear to you as an honest man that *I* have not seen
 — — [326] — — — — *vedere*
 it.
 —

14. *He* has given orders to one of his servants to give you
 — *comandare* — — * — — — —
 (something) to eat.
 [328] * —

15. Whatever power she have *she* can not injure me.
 [342] — — — *potere* — *nuocere* —

16. Stand still, for the love of God.
State cheto, [336] — — —

17. (The) gratitude, among the other virtues, is extremely
 — *gratitudine*, * — — — — *sommamente*
 praiseworthy.
 * *lodare.*

18. Diogenes the cynic used to say that the money of the
Diogene — *cìnico* *diceva* — — *danari* —
 covetous was like (to the)² wild¹ figs which grow on
avaro — *somigliante* — *salvatico fico* — *stare*
 the tops of the mountains and cannot be reached by honest men,
su — — — — *cogliere* * —
 and are the food of the ravens and of the rooks.
 — — *pasto* — *corvo* — — — *cornacchione.*

19. He who puts off an undertaking is like the villager who,
 — — *differire* — — — — *villano* —
 wishing to pass a river, waits till it cease to flow, and the
volere — — — *aspettare che scorra tutto*, — —
 stream runs and shall run on always.
 — *còrrere* — — —

20. What does reason demand² at the (*hands of*) man?¹
 — — *addomandare* — — —
² a very easy thing: to live according to nature.
 — — *facile* — * — — * —

21. Dante teaches us that the path of virtue is difficult
 — *insegnare* — — — — — *malegèvole*
 at the beginning, then easy, and at last very agreeable.
nel principio, poi agèvole, — — *molto dilettevole*.

22. Genius becomes enfeebled, if we do not recruit it
 — *ingegno infievolisee*, — * * *ristorare* *
² by (a) constant study.
con — *continuo* —

23. We must begin to learn from infancy.
Bisogna — — *imparare infino da fanciullo*.

24. Among all the vices, we must first resist
 — — — — *si conviene in prima contrastare*
 gluttony.
 — *gola*.

25. By beauty, we direct the mind to contemplation;
 * — *dirizzare* — *animo* — — —
 and by contemplation to the love² of heavenly things:¹
 — * — — — *desidèrio* — *del cielo* —
 thus it (*viz. beauty*) is sent among us as a specimen and
onde — *mandare* — — *per sàggio* —
 (as) a pledge of heavenly things.
 — *arra* — * —

EXERCISE XIV.

ON THE ADVERBS.

1. You know now how the things go on.
Sapere ora — — — passare.
2. How powerful is the force of love!
 [368] *poderoso sono — forze — —*
3. We purchase a favour very dearly, when we ask for
 * — — — *assai caro,* — * *domandare*
 it even a single time (once only).
 * *pur — — —*
4. He has advised me faithfully.
 — *consigliare — fedele* [349].
5. I remember and shall always remember you, because
Ricordarsi — — — di voi, —
 you deserve it.
 — *valere —*
6. Let us begin joyfully (to) this enterprise.
Mèttersi lieto — — —
7. Mad, no; but in love, yes.
Pazzo, — — innamorato, —
8. Now it is time to prove your fidelity.
 — — — * *provare* * *fede.*
9. It is the property of a great soul to despise deeply
 — *pròprio — — grande ànimo* * *sprezzare alto*
 injuries and insults.
 — — *offesa.*
10. Now is arrived the time when you can obtain his
 — — *venuto — — che potere avere*
 friendship which you have so much desired.
 — — — — *desiderare.*

11. *I* have rented a little villa near to this (place).
 — *preso a fitto* — * — — *di qui*.

12. If *thou* art unwilling to do me this favour, at least
 — *non volere* — — — — *almeno*
 bring me a glass of water.
far venire — — — —

13. The bright day being come, and the tempest being
 — — — — *venuto*, — — — — *essendosi*
 a little calmed, the woman raised her head.
alquanto acchetare, — — — — *alzare* * —

14. Since you cannot go elsewhere, I will lodge you
Poichè — — — — *altrove* — — *albergare* —
 willingly (for) this night.
 — — — —

15. *He* began to make an appearance of extending
Cominciare — — — — *sembiante* — — *distendere*
 one of his fingers, and afterwards the hand, and then the arm.
 — — — — — *appresso* — — — — *poi* — —

16. *I* found myself exactly opposite (to) the door of the
trovare — — *appunto dirimpetto a* — — *uscio* — —
 chamber whence the lady should come out.
 — — *donde* — — *donna dovere uscire*.

17. *He* ran a thousand times in the day, now to the
Correre — — — — — *ora* — —
 window, now to the door, and now into the court (for)
 — — — — — — — — — *corte* *
 to see this woman.

— [252]

18. *I* saw you rise and seat yourself there
vedere — — *levare* — — *porre a sedere* — — *
 where you are.
dove — —

19. *He* began to look at him steadfastly.
Cominciare — — *riguardare* — — *fisso* [350].

20. When it will be agreeable to you, *you* can freely
 — — *a grado* *vi potrete libero*
 depart.
partire.

21. I shall lament in vain for having lost my youth.
Dolersi * *di* — *perduta* * *giovanezza.*

22. They began to say, who is there?
Cominciare — — — —

23. My father, you are now old and *you* can
 — — — — *oggimai* *vecchio* — *potere*
 with difficulty support fatigue.
male [350] *durar fatica.*

24. What are *you* doing yonder?
 — — — — *laggiù?*

25. I will tell a thing incredible, perhaps, but true.
Dire — — *non credibile, forse,* — —

EXERCISE XV.

ON THE CONJUNCTIONS.

1. If *you* reach Rome, you will have no more
 — *arriverete sino a* — — — —
 doubt about it.
 — *ne*

2. He could not deny it, even though he would.
potrebbe — — — [372] — *

3. If at the beginning of an undertaking men thought (to)
 — — *principio* — — — * * —
f the end they would never do anything.
 — — * — — — *niente.*

4. If I had known it, I should not have asked it of thee.
 [371] * *sapere* — — — *domandare* —

5. If *thou* art wise, *thou* wilt be less curious to know
 — *sarai sàvio*, — — *curioso* — *cercare*
 the affairs of others.
 — *fatto* — —

6. If *you* come here, *you* shall be made welcome and
 — *venire* — — *accarezzare* —
 assisted by each.
 — * —

7. Although *she* did not please me, and although *she* did not
 * — * — — —
 appear to me beautiful, I wished (*to have*) her, to
 mi parere — — — — [338]
 enrage you.
far arrabbiare —

8. If the desire (of it) came over me, I would have
 — — — * * — — *mi darebbe*
 the courage to do it.
il cuore — — —

9. My love will (not) end but with *my* death.
 * — — — *finire se non per* —

10. If *you* go away, your mother will be very grieved at it.
 — *partire*, * — — — *dolente assai ne*.

11. Although *he* wished *it*, *he* would not and *he* could not
 — — — — — *sapere* —
 tell it again.
 —

12. Since *it* pleases you thus, I will do it.
 Poichè piacere — — — —

13. Thus we may conclude that every thing is submitted
 Sicchè * *può* — — * — *sia soggetta*
 to his power.
 — * *potenza*.

14. If thou answerest *not* to insults, thou wilt inflict a
 — — *rispondere* — *ingiùria*, — *fare* —
² — ¹
 mortal wound on him who has offended thee.

— *piaga a colui* — — *offeso* —

15. Man could not imagine that our blessedness, in con-
L'uomo potere — *immaginarsi* — * *beatitudine, nel con-*
 templating God, will be eternal and without any suspicion of
templar — — — — — *sospetto* —
 satiety, if *he* did not see that the contemplation of the charms of
sazietà [371†] * * — — — *della vaghezza* —

virtue is an incomprehensible pleasure, an ineffable delight,
 — — — *incomprensibile* — — — *ineffabile beatitudine*
 an attraction which, when *it* ends, *he* would wish to begin again,

dolcezza — — — *finire*, — — —
 a contentment such that man forgets himself.
 — *contento* — — — *se ne dimentica se medesimo.*

16. How beautiful *she* is—how charming (*she* is)—how
 [368] — — — * *vaga* — *
 graceful (*she* is) !
grazioso ! —

17. Although I should love thee (*not*) for *no* other cause,
 — — — * — — — *
 thy life is dear to me that *I* may live.
 * — — *caro* — *acciocchè* —

18. His comrades dared not help him; on the contrary, *they*
 * *compagno ardire* § — — — *anzi*,
 cried out together with the others that he ought to be killed.
gridare — — — — — *fosse* § *morto.*

19. If you had come earlier, you could have dined with us.
 — *a miglior ora avreste* — — —

20. To do that which you demand me, I wait only
A far quello — *domandare* — *non aspettare altro*
 for time.
che —

† A past tense after *se, ove, quando*, is also translated by the imperfect subjunctive.

21. Sir, the cranes have (*not*) but one leg.
Signor, — gru — se non — gamba.
22. Certainly if I denied that, I should deny the truth.
*Certo, — — * ciò, negare [424] — vero.*
23. In order that the high-born girl should not fall into
Acciocchè — gentil giovane — venisse a
² ¹
 the hands of a worthless man, we should believe that God,
*mano — vile — * dee — — Iddio,*
 in his kindness, permitted that which happened.
*per * benignità, permèttesse quello — avvenire.*
24. If you had resisted (*yourself*) vigorously, all this
*— — * opporsi — —*
 would not have happened.
— avveniva.
25. Before (that) thou killest me, tell me in what I have
*Anzi — — uccidere — — * — — —*
 offended thee.
offeso —

EXERCISE XVI.

ON THE USE OF THE AUXILIARY VERBS.

1. There was not a single man who did not laugh
 [364] * — — — — — *ismascellasse*
 immoderately.
dalle risa.
2. Have I then to (*must I*) suffer all the time (*days*) of
 — — [369] * *stentare* — — — *
- my life?
la —
3. What is there of novelty?
 — * * — *nuovo?*

4. I have to speak to you about *an* affair of importance.

— [449] *parlare* * *per* *cosa che importa.*

5. What is there? (i. e. *What is the matter?*) What do

— * *

you command?

commandare?

6. *These* are things (*this is enough*) to make *one* mad.

— —

— * — *impazzare.*

7. Who is there? It is I.

* — —

* [456]

8. Are you so little employed, that you trouble yourself

— — *tanto* — *occupare,* — — *diate impaccio*

with the affairs of others?

delle faccenda altrui?

9. Here is a certain rural ² tranquillity ¹ that one finds

* * — — *villerèccio quiete* — * —

(*we find*) not in many other places.

* — — * *luogo.*

10. If it belonged to me, I would make him see his own

Se stesse [458] — *fare* *ravvedere*

fault in spite of himself.

suo malgrado.

11. The house which, two years ago, *belonged* (was) to my

— — — * * [363] — *di* —

sister, *belongs* (is) to me at present.

— — *mia* — *oggi.*

12. I refrained from writing to you through fear of

Mi tenere — — — *per temenza* —

being troublesome to you.

èssere molesto *

13. *These* are things to make fools believe (*Fools*

[450] * — * *dar merlotti ai ad intendere.*

only would believe such things).

14. In all (the) things, the mean is to be praised, and
 — — — — mezzo — * lodare, —
 the extremes to be blamed.
 — estremità * biasimare.

15. Henceforth it is for me to speak, and I will do it
 Oramai toccare [458] — — — —
 willingly.

16. There are some (of them) of all shapes.
 * * ne — — ogni fatta.

17. You are (the) thoughtless if you have not understood
 — — gli smemorati se — — inteso
 it.

18. Our conversations have been too long.
 * ragionamento * * — lungo.

19. Now you know that which is to do (what is to be
 Ora condiscere — — — * —
 done), and that which is to follow.
 — — — — * seguire.

20. These fruits are better to look at than (good) to
 — — — — * riguardare — — *
 eat.
 mangiare.

21. Is it you, my father, who calls me?
 * — — — chiamare —

22. Yes, it is I; come down quickly.
 Sì * — vien giù tôsto.

23. It is for our master to reward us, and not for us
 Toccare * — — * premiare — — — * —
 to reward him.
 * — *

24. If *I* had known that it belonged to me to do it
*Se avessi saputo — toccare*²₁§ — — — —

I would have done it already.
 — — — già.

25. Having learned to whom it belonged, *I* would not
 — *udire* * *chi* — *vôlli* —
 accept it.
accettare —

EXERCISE XVII.

ON THE IRREGULAR VERBS.

1. *I* am a merchant, and *I* go carrying here and there
 — *mercante* — * *portare* *dì quà e dì là*
²₁
 Sicilian honey and cheese.
Siciliano — — *cacio*.

2. Take the glass and give me something to drink.
Pigliare — *biechiere* — — — [328] *bere*.

3. If you do (the) wrong, it will be for you to lament it.
 — *farete* — *male*, *toccare* — — — *piangere* —

4. Upon my word, *I* wish to make him find that which he
Alla fè, *vòglio* — * — — —
 is seeking.
andar cercando.

5. Why do you seek for that which you will perhaps
Perchè — — — — *forse*
 never find?
non mai trovare?

6. All flee that which we seek to flee.
 — *andar fuggendo* — — — *cercare di* —

7. Shall we suffer that an ignorant man play the philo-
Patire noi — — — *fare* — *filoso-*
 sopher?
fo?

8. It is for me to tell the last story of those of
Toccare — — — *raccontare* — — *novella* — — —
 to-day.
oggi.

9. I wished to go to your house (*to call on you*) to wish
Volere * *da voi* a dar-
 you a pleasant journey, but it was not possible.
vi il buon — — — — —

10. Shall we stay here without doing any thing?
Stare — — — *niente?*

11. There are already eight years that I give him his
 * * — — — — — *da*
 food. (*I have already supported him eight years*).
mangiare.

12. He goes looking for his friend.
 — — * —

13. I promise you to go and see you in three or four
promettere — * [446] — * *fra* — — —
 days.
 —

14. Give me something to buy the dinner.
 — — * *comprare* — —

15. What shall we do at supper if our friends come?
 — — *da cena* *se gli* — *vengono?*

16. I shall not be able to call on you, but I shall call,
 — *potrò venire da* — — *andare*
 without fail, on your brother.
senza fallo, da — —

17. I was going to your house to ask (to you) dinner
 — * * *per* — — *da desinare.*
 (*from you*).

18. *He* was walking through the fields gathering *some*
— *per* — *campo cògliere* *
fragrant plants, and found this pretty little jewel.
odorifere — — *trovare* — — *(-ino) gioiello.*

19. Since you have done that which I (had) told you, I
Poichè — — — — — detto —
 will give you something to buy you a pretty gown.
— — — — — da — — — — — veste.

20. I wish to go and spend some weeks at my little
Volere — *a fare* * — — — (-etta)
country house.
villa.

21. Irresolute of him-self, *he* went wandering here and there
Incërto — se medèsimo, — vagare or quà or là
 through Tuscany.
per Toscana.

22. What shall I go seeking through the world? That
 ——— *cercare* [339] *lo* ——— *Quel*
 which *I* love and that which *I* desire is with me.
 ——— ——— ——— ——— *desiderare* ——— *meco*.

23. Some go here, and others there, fleeing that which we
*Chi * quà, — * là, fuggire — — —*
 desire to flee.
cercare di —

24. *I shall go and dine with you and with your party.*
 — *a desinar* — — — — * *compagnia.*

25. He went dancing and singing so gaily, (that he almost
— saltare — — tanto lieto,
jumped out of his skin) that he could not contain himself
— — capere
in his skin.
— il cuoio.

EXERCISE XVIII.

ON THE PRESENT PARTICIPLE.

1. *He* thinks to have caused (in) *me* great fear in telling
Credere — *fare* — — — * *
me that *he* would not let *me* enter his house.
* — — — — *in casa sua.*
2. *Men* err in speaking in many different ways.
* *peccare* * * *in* — — *modo.*
3. *She* said then almost laughing—*You* are too cruel with
Dire — *quasi ridere* — — — —
me.
—
4. *Orten*, in looking for one thing, we find another (of them)
— * *cercare* — — * — — —
which is not less valuable.
— — — — *caro.*
5. *He* gave force to his words by weeping, (by) crying,
Aiutare ² *le* — * ³ *piangere,* — ¹ *gridare,*
and (by) striking his breast and his face with his hands.
— — *darsi nel petto e nel viso delle mani.*
6. *Plato*, in exhorting *Dionysius* to remember some of his
Platone * *esortare* *Dionisio* — *ricordarsi* * * —
precepts, told him, in one of his letters, that the best way
— *disse* — — — — — — — *modo*
of calling them to mind was not to write them.
* *rammentarsi* — — — —
7. *Cicero*, seeing that his brother, *who* was small of
Cicerone, vedere — * — *piccolo di*
stature, had girded on a long sword, said : who has tied my
statura, — *cinto* — — — *disse:* * — — *
brother to that sword ?
— — * —

8. In coming before me the first time, *he* acted the deaf
Nelvenirmi dinanzi — — — *fece* — —
 and the fool.
 — — *smemorato*.

9. There will be no one, who in seeing us, will not make
 * — — — — * — — — —
 way, and (will not) let us pass.
luogo, — — — — *andare*.

10. Here, in this gentle current of air, *we* shall spend this
Quì, a — *ventolino* *passare* —
 hot part of the day more agreeably than in walking
calda parte — — — *piacevole* — * *passeggiare*
 through the garden.
per — —

11. I never have so much pleasure as *I* have in praising
 — — — — — * *ho* * *lodare*
 the ladies.
 — *donna*.

12. Pardon me, if *I* vex you sometimes by asking
 — — — *vi tólgo il capo* — * *domandare*
 you questions.
 — —

13. *I* despaired on seeing myself watched by those who
disperarsi * — — *guardare* * — —
 were near to us.
 — *intorno a* —

14. In looking around *he* saw nothing, but clouds and
 * *guardare dattorno* — — [375] *nùvolo* —
 sea.
 —

15. Judging to have seen enough, *he* proposed to return
² *Parèndogli* — — — ¹ *proporre tornare*
 to Paris.
 — —

16. The good woman, hearing that, had pity on him.

— — — *udire* — *gliene venne pietà.*

17. I wish thee to wait for me a year without remarrying,

[447] — — — — — [444]

beginning from this day when I set out.

cominciare * — — *che* *mi parto.*

18. He hoped for pardon by making presents to the

* § *Sperare* — [473] *donare* —

most influential people.

più grôssso.

19. Do not make a show of being astonished, nor lose

— — * *vista* — *maravigliare,* *nè* *perder*

time in denying it.

tempo * — —

20. After supper they amused themselves in singing and

Dopo cena *trastullare* — [473] *cantare* —

in dancing in the usual manner.

* *ballare* *a* — *usato modo.*

21. These doing one thing, and those another, the time

Chi fare — — — * — — —

passing away, the hour of supper, scarcely expected,

fuggirsi, — *ora* — — *appena aspettare,*

arrived.

soppravenire.

22. Become all red with shame, almost weeping, and

Divenire — *vermigliodi vergogna, quasi piângere,* —

2 1

trembling all over, in broken words, she began to express

tremante — *con parola rotto,* *cominciare* — *dire*

herself thus.

— *così.*

23. The young girl, weeping, answered that she had lost

— *giovane,* * — *rispondere* — § *smarrita*

her companions in the forest.

* *compagnia* — *selva.*

24. *He* consumed, in looking *for* them, all the rest
Consumare, * *cercare* — — — *rimanente*
 of that morning.
 — — *mattina*.

25. Thou injurest me, in thinking perhaps to serve me.
 — *offendere* — [445] *credere forse giovare* —

EXERCISE XIX.

ON THE PAST PARTICIPLE.

1. *Having* given me luncheon, dinner, and supper, *he* lodged
 [441] — *da merendare*, — — — —
 me like a prince.
 — — — —

2. Seeing the lonely place, *they* robbed him.
² *Vedere* — — — ¹ *rubare* —

3. All the places around were covered with bones.
 — — — *d'intorno* — *coperto* [296] *ossame*.

4. Each star has already disappeared from the east.
 — — *era* — *fuggire* * — —

5. This noble lady having departed from this world, all
 — *gentil donna dipartitasi* — — — —
 the city remained almost bereaved and despoiled of all its
 — — *rimanere* — *vedovo* — *spogliare* — — *
 nobility.
 —

6. When *you* shall have read, and re-read this letter,
Come — — — — —
 burn it.
bruciare —

7. He who has betrayed his benefactor, can do that which
 — — — *tradire il* — *può* — — —
 he desires without feeling the least remorse.

vuole [444] *averne* — *minimo* —

8. I am ashamed of it, even to my soul.

sono arrossito * *sino nell'* —

9. The answer which you have sent me by my brother,

— — — — — *mandare* — — — —

has not yet arrived.

è — — *comparire* [438].

10. He wishes to die as he has lived.

— — — *è vissuto.*

11. She had so much grace in smiling, that if she had

— — — — — * *ridere,* — — *avesse*

always smiled, she would have always pleased.

— — *sarebbe* — *piaciuta.*

12. She began to say the words given her by the scholar.

— — — — — *le* * — —

13. She had remained a long time in Sicily with the father

Era dimorare — — — — —

of this young man.

— — *giovane.*

14. Let not the men be vexed, we (women) are

— — — *non l'abbiano per male,* — — —

more compassionate than they.

— *pietoso* * —

15. The women having got to the window, began to cry,

— — *fatte* — — — — —

thieves! thieves!

al ladro! al ladro!

16. The affection of his son enthralled him so, that he

— *affezione* — *il* — *strinse* — *tanto,* —

paid no attention to the trick played by his servant.

pose — *mente* — — *inganno fare* * *il servo.*

17. If *it* had pleased (to the) God, death would have been
 — *fosse piacere* — — *era*
 more agreeable to me than to live longer.
 — *a grado* — — * *più vivere.*

18. The nurses of the infants tell them when *they* weep—
 — *bàlia* — *fanciullo* — — — —
 there is King Richard, because *he* was feared like death.
 — — — — *perciocchè* — *temere* — —

19. When *they* had heard this, *there* was no need of any
Come — — — — — *bisognò più*
 thing else.
avanti.

20. My father, I do not believe it necessary that I tell
Padre mio, — — [447] — *bisognare* — — *raccon-*
 you the history of my misfortune, for I am sure that you
tare — *istòria* * — *sciagura,* *chè* — *certa* — —
 have heard it.
 — *udire* —

21. My eyes, deprived of their mirth, gave to *my* heart
Gli — *privare* * — *allegrezza,* *dare* § * *cuore*
 a sad subject of lamentation.
noioso cagione — *dolarsi.*

22. They were all crowned with oak-leaves.
Esso § — *inghirlandare* — *fronde di quèrcia.*

23. I am certain that *they* are come as far as this
 — — *certo* — — *venire infino a questo luogo*
 without meeting *with* any opposition.
 — *trovare* *alcuno resistenza.*

24. *Having* saluted them with a smiling countenance, *she*
Salutare — *viso lieto,*
 made known to them their engagement.
fè manifesta — * *disposizione.*

25. The Virtues *having* departed from below (*this earth*),
 — — *dipartirsi di quaggiù*
 have left wretched mortals in the dregs of *the* vices.
 — *abbandonati* — *vivente* — — *feccia* — *vizio.*

26. *A great part of the night being already past, all*
Buona pezza — notte — già passare, —
 went to rest.
— a riposarsi.

EXERCISE XX.

ON THE MOODS.

1. *He trembled like a leaf, and knew not where he was.*
*Tremare — verga, — [447] dove **
2. *I think that it is necessary to write to him all that*
*Giudicare — * — — — — quel che*
 passes.
 —
3. *Weep not, my child, and be quiet.*
[387] — — — — sta zittino.
4. *I have sent to him to say, by my servant, that he*
*— mandare — * — la serva, —*
 should come and† speak to me about a business of importance.
— — — per cosa che importa.
5. *I have just received a letter that I expected six months*
— — — — aspettare² — —
¹
 ago.
 da.
6. *Listen to me—I am going to tell you frankly what I*
*Udire — [451] * franco —*
 think of you.
 — — —
7. *I think that thou art in love.*
*[491] — — * innamorato.*

† When *and* between two verbs means *in order to*, it is translated by *a*, and the second verb is always in the infinitive.

8. God grant that *this* be so.

— *volere* — — —

9. *I* do not wish that *this* may frighten you (*this* to
— — — — *spaventare* —
frighten you).

10. *I* think that the best way to recruit yourself is to
— — — *miglior modo* — *riavere* — — *
live in *the* country.
— — *villa*.

11. *I* do not know where *he* is going.

— — — *dove* *

12. Do not make a show of being astonished, and lose no
— [387] *vista* — *maravigliarsi*, — * —
words in denying this act.
le — — *negare* *il fatto*.

13. If there is any thing in this life which calms the mind,
— — — — — — — *quietare* — —
amid the troubles and storms of this world, *I* think that
— — *angoscia* — — — — — — —
it is study.
* —

14. *It* appears to me that those who remove friendship
parere — — — — — *togliere* —
from this life, remove the sun from the world.
* — — * — — * — —

15. When *she* saw that *he* was gone, *she* began to think
Come vide — — — — —
what *she* ought to do.
— * —

16. After that, *having* conducted the noblemen to the
Appresso — — — *menare* — — — *in* —
garden, *she* asked them politely who *they* were.
— — * *cortese* — — *fòssero*.

17. *It* appears to me that *they* have good reason.

— — — * *molta ragione.*

18. *She* avoids me as if I were some ² strange ¹ thing.

fuggire — — — * *qualche strano* —

19. Attend well to what *I* am going to tell you.

Attendere bene — — [451].

20. Fear not that you will ever be blamed *for* this.

Dubitar — — *di questo ti seguire mai* *biàssimo.*

21. *I* do not know what wrong it would be to do it.

— *sapere che mal si* * — *fare* —

22. We should be very contented that you went to pass

— *ci contenteremmo molto* — — *andare a stare*

some time in Paris.

alquanto a —

23. *I* desired very much *for* many days to know who

— *desiderare sommo* *più giorno* — *saper chi*

he was.

*

24. *I* pray (you) that you may not be so foolish as

— *pregare* — — *voi non siate* — *sciocco che*

to wish to expose yourself to so great danger.

vogliate voi sottoporre — *sì grave pericolo.*

25. Not to lose time, *I* wish to go and begin.

[338] *pèrder tempo, volere andare cominciare.*

THE INTERJECTIONS.

Ah! *ah!*
Ahi! *oh!*
Ahimè! *alas!*

} expression of pain, misfortune, or horror.

Deh! *ah!* entreatingly.

Eh! *eh!* complaint or inquiry.

Oh! or *Oh, oh!* of surprise and astonishment.

Oi! or *Ohi!* *oh!* of pain and suffering.

Oibò! *fie!* contempt or disapproval.

Oimè! *ohimè!* *alas!* of one in pain, &c.

Buono! good! in approval.

Bravo! *brava!* approval. The Italians employ the word as an adjective, and say of a man, *bravo*, *bravissimo*; of a woman *brava*, *bravissima*. The English use *bravo* indiscriminately.

Guai! wo is me!

Olà! holla! hark ye!

Su! up! get up!

Orsù! come!

Via! begone!

Animo! cheer up!

Zitto! hist! silence! used as an adjective.

THE END.

EXHIBITION MEDAL LIST.

EDUCATIONAL WORKS

PUBLISHED BY

OLIVER AND BOYD, EDINBURGH;

SIMPKIN, MARSHALL, AND CO., LONDON.

This List is confined to the Works exhibited by Oliver and Boyd, for the merit of which a Medal has been awarded by Her Majesty's Commissioners of the International Exhibition of 1862.

ENGLISH READING, GRAMMAR, ETC.

s. d.

CONNON'S System of English Grammar	2	6
DEMAUS' Selections from Paradise Lost, with Notes.....	1	6
..... Analysis of Sentences..... <i>Reduced to</i>	0	3
EWING'S Principles of Elocution, <i>improved by Calvert</i>	3	6
FULTON'S Edition of Johnson's Dictionary.....	1	6
LENNIE'S Child's A, B, C, Part I. 1½d.—Part II.....	0	3
..... Child's Ladder.....	0	10
..... Principles of English Grammar [The <i>Key</i> , 3s. 6d.].....	1	6
M'CULLOCH'S First Reading-Book.....	0	1½
..... Second Reading-Book.....	0	3
..... Third Reading-Book.....	0	10
..... Fourth Reading-Book & Synopsis of Spelling	1	6
..... Series of Lessons in Prose and Verse.....	2	0
..... Course of Reading in Science and Literature.....	3	0
..... Manual of English Grammar.....	1	6
..... Prefixes and Affixes of the English Language.....	0	2
MILLEN'S Initiatory English Grammar.....	1	0
REID'S Rudiments of English Grammar.....	0	6
..... Rudiments of English Composition [The <i>Key</i> , 3s. 6d.].....	2	0
..... Pronouncing Dictionary of the English Language.....	6	6
SESSIONAL SCHOOL Etymological Guide.....	2	6
..... Old Testament Biography	0	6
..... New Testament Biography	0	6
SPALDING'S (Professor) History of English Literature	3	6
WHITE'S System of English Grammar	1	6

MATHEMATICS, NATURAL PHILOSOPHY, ETC.

INGRAM'S Mathematics, by Trotter [The <i>Key</i> , 3s. 6d.], <i>reduced to</i> ...	4	6
..... Mensuration, by Trotter.....	2	0
INGRAM & TROTTER'S Euclid's Plane Geometry and Trigonometry.	1	6
LEES' Catechism of Natural Philosophy, Parts I. & II., each.....	0	9
NICOL'S Introductory Book of the Sciences.....	1	6

Oliver and Boyd's Exhibition Medal List.

GEOGRAPHY AND ASTRONOMY.

s. d.

EDINBURGH ACADEMY Modern Geography, <i>improved</i>	2	6
EWING'S Geography, with Astronomy and Physical Geography.....	4	6
..... with 14 Maps	6	0
MURPHY'S Bible Atlas, 24 Maps, coloured, with Hist. Descriptions	1	6
REID'S Rudiments of Modern Geography (Map), 1s.; with 5 Maps..	1	3
Abridgment of Ditto.....	0	6
..... Outlines of Sacred Geography, with Map of Palestine.....	0	6
..... Introductory Atlas of Mod. Geography, 10 Maps, <i>revised</i> ...	2	6
..... School Atlas of Modern Geography, 16 Maps, <i>revised</i>	5	0
REID'S (Hugo) Elements of Astronomy	3	0
..... Physical Geography, with Astronomy (Phys. Chart).	1	0
STEWART'S Modern Geography, with Physical Geog. & Astronomy.	3	6
WHITE'S Abstract of General Geography, 1s.; with 4 Maps.....	1	3
..... System of Modern Geography, 2s. 6d.; with 4 Maps.....	2	9

HISTORY.

SIMPSON'S History of Scotland, with Map.....	3	6
..... Goldsmith's History of England, with Map.....	3	6
..... Goldsmith's Rome, with Map.....	3	6
..... Goldsmith's Greece, with Map.....	3	6
TYTLER'S Elements of General History, <i>continued</i> to 1862, with 2 Maps, Frontispiece, etc.....	3	6
WATTS' Scripture History, with Notice by Dr Tweedie.....	2	0
WHITE'S History of England for Junior Classes.....	1	6
..... History of Scotland for Junior Classes.....	1	6
..... History of Scotland for Senior Classes.....	3	6
..... History of Great Britain and Ireland, <i>continued</i> to 1862, with Map, <i>reduced to</i>	3	0
..... History of France, with Map.....	3	6
..... Sacred History.....	1	6
..... Outlines of the History of Rome.....	1	6
..... Outlines of Universal History.....	2	0
..... Elements of Universal History, <i>continued</i> to 1862, 7s.; or <i>in 3 Parts, each</i>	2	6

WRITING, ARITHMETIC, AND BOOK-KEEPING.

HUTTON'S Arithmetic & Book-Keeping, by S. & D. Entry, by Trotter	2	6
..... Book-keeping, by S. & D. Entry, by Trotter, separately	2	0
Two Ruled Writing Books for Ditto: Single Entry.....	1	6
..... Double Entry.....	1	6
INGRAM'S Principles of Arithmetic, <i>Improved Edition</i> [Key, 2s. 6d.]	1	0
MELROSE'S Arithmetic, by Ingram and Trotter [The Key, 3s. 6d.]...	1	6
SCOTT'S Writing Copy Books, with Engraved Headings, in a progres- sive Series of 20 numbers: Post Paper.....each	0	4
..... Copy Lines, 30 Sorts.....each	0	4

Oliver and Boyd's Exhibition Medal List.

Writing, Arithmetic, and Book-keeping—continued. *s. d.*

SMITH'S Practical Arithmetic for Junior Classes [<i>Answers</i> , 6d.].....	0	6
..... Practical Arithmetic for Senior Classes [<i>Answers</i> , 6d.].....	2	0
STEWART'S First Lessons in Arithmetic [<i>Answers</i> , 6d.].....	0	6
..... Practical Arithmetic [<i>The Key</i> , 3s. 6d.].....	1	6
TROTTER'S Arithmetic for Junior Classes [<i>The Key</i> , 6d.].....	0	6
..... Arithmetic for Advanced Classes [<i>The Key</i> , 6d.].....	0	6
..... Complete System of Arithmetic [<i>The Key</i> , 4s. 6d.].....	3	0

LATIN AND GREEK.

CICERO'S Orationes Selectae, by Professor Ferguson.....	1	6
..... Cato Major, Laelius, &c., by Professor Ferguson.....	1	6
..... De Officiis, by Professor Ferguson.....	1	6
DYMOCK'S Sallust, with Notes, and Index, <i>reduced to</i>	2	0
..... Cæsar, with Notes, Index, and Map of Gaul.....	4	0
EDINBURGH ACADEMY CLASS-BOOKS:—		
Rudiments of the Latin Language.....	2	0
Latin Delectus, with Vocabulary.....	3	0
Rudiments of the Greek Language.....	3	6
Greek Extracts, with Vocabulary and Index.....	3	6
Ciceronis Opera Selecta, published at 4s. 6d., <i>reduced to</i>	3	0
FERGUSON'S (Professor) Grammatical Exercises, with Notes and Vocabulary [<i>The Key</i> , 2s.].....	2	0
..... Introductory Latin Delectus, with Vocabulary.....	2	0
..... Ovid's Metamorphoses, with Notes and Index.....	2	6
GREEK GRAMMATICAL EXERCISES, with Vocabulary, by J. Fergusson, M.D. [<i>The Key</i> , 3s. 6d.].....	3	6
GREEK TESTAMENT, Griesbach's Readings, by Duncan, <i>reduced to</i> ..	3	6
HOMER'S ILIAD, by Veitch, from Bekker's Text, & Index, <i>reduced</i> ..	3	6
..... Books I., VI., XX., and XXIV., with a copious Vocabulary, by J. Fergusson, M.D.....	3	6
HUNTER'S Ruddiman's Latin Rudiments.....	1	6
..... Sallust, with Notes, <i>reduced to</i>	1	6
..... Virgil, with Critical Notes, <i>reduced to</i>	2	6
..... Horace, with various Readings, <i>reduced to</i>	2	0
..... Livy's History, Books XXI. to XXV., with Notes.....	4	0
M'DOWALL'S Cæsar, with Vocabulary, Notes, Map, and Memoir....	3	0
MACGOWAN'S First Latin Lessons, by Dr Halle, with Vocabulary..	2	0
..... Second Latin Lessons, with Vocabulary.....	3	0
MAIR'S Introduction to Latin Syntax, by Stewart, with Vocabulary	3	0
NEILSON'S Eutropius and Aurelius Victor, with Vocabulary, etc....	2	0
STEWART'S Cornelius Nepos, with Notes, Index, and Vocabulary...	3	0
XENOPHON'S Anabasis, Books I. and II., with a copious Vocabu- lary, by James Fergusson, M.D.....	2	6

OLYMPUS AND ITS INHABITANTS: a Narrative Sketch of the Classical
Mythology, by Agnes Smith. Edited by J. Carmichael, M.A.... 3 6

Oliver and Boyd's Exhibition Medal List.

FRENCH AND ITALIAN.		s. d.
CARON'S First French Class Book [The Key, 1s.].....	1	0
..... First French Reading-Book, with Vocabulary	1	0
..... French Grammar, with Exercises [The Key, 2s.].....	2	0
CHAMBAUD'S Fables Choiesies, by Scot & Wells, with Vocabulary...	2	0
FRENCH TESTAMENT, Ostervald's Protestant Version.....	1	6
GIBSON'S Le Petit Fablier, with copious Vocabulary.....	1	6
HALLARD'S French Grammar, with Exercises [The Key, 4s.].....	4	0
RAMPINI'S Italian Grammar (<i>Italian and English</i>) [The Key, 2s.]....	3	6
SURENNE'S New French Dialogues.....	2	0
..... French Manual and Traveller's Companion	3	6
..... French and English Dictionary, <i>Cheaper Edition</i>	3	6
..... Pronouncing French and English Dictionary, <i>New Edition, revised and reduced in price</i> ...	7	6
..... Fénelon's <i>Télémaque</i> , 2 vols, each 1s.; or bound together	2	6
..... Molière's <i>L'Avare</i> , stiff wrapper (bound, 1s. 6d.).....	1	0
..... Molière's <i>Le Bourgeois Gentilhomme</i> (bound, 1s. 6d.)...	1	0
..... Molière's <i>Le Misanthrope and Le Mariage Forcé</i> , 1 vol. stiff wrapper (bound, 1s. 6d.).....	1	0
..... Voltaire's <i>Histoire de Charles XII</i> , printed cover (bd. 1/6)	1	0
..... Voltaire's <i>Russie sous Pierre le Grand</i> , 2 vols, stiff wrap- per, each 1s.; or bound together	2	6
..... Voltaire's <i>La Henriade</i> , printed cover (bound, 1s. 6d.)...	1	0
SYNOPTICAL TABLES of the French Language.....	1	6

New Works since the award of the Medal.

GRAHAM'S Genealogical and Historical Diagrams.....	4	6
M'DOWALL'S Virgil: with Vocabulary, Notes, and Memoir.....	3	0
LESSONS from Dr M'Culloch's First Reading-Book, large type, for hanging on the wall, 10 sheets, 1s.; or mounted on Roller.....	1	8
KEY to Smith's Practical Arithmetic for Senior Classes.....	4	0
MASSIE'S Latin Prose Composition: The Construction of Clauses, with Illustrations from Cicero and Cæsar. With Vocabulary and Index Verborum. <i>Now ready</i>	3	6
EWING'S General Atlas of Modern Geography, 29 Maps, <i>revised</i>	7	6
WHITE'S School Atlas of Modern Geography, 24 Maps, <i>revised</i>	6	0
..... Elementary Atlas of Modern Geography, 10 Maps, <i>revised</i>	2	6

The following are also now published by Oliver and Boyd:—

CHRISTISON'S Easy Grammar of the French Language [Key, 8d.]..	1	4
..... Recueil de Fables et Contes Choiesies, with Vocabulary	1	4
..... Fleury's <i>Histoire de France</i> , with <i>Translations of the</i> <i>more difficult and idiomatic passages</i>	2	6
MELVILLE'S <i>Lectiones Selectæ</i> , for Beginners; with Vocabulary...	1	6
RAE'S First Lessons in English Grammar	0	6

* * *A detailed Catalogue will be forwarded POST FREE on application to Oliver and Boyd; and a specimen copy of any Book will likewise be sent POST FREE on receipt of the retail price in postage stamps.*

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

30Mar'61DH

REC'D LD

MAR 16 1961

FRENCH READING INSTRUCTOR. By G.

SURENNE, Author of "Pronouncing French and English Dictionary." 5th Edit., Reduced to 2s. 6d. 399 pages.

* * This forms a complete course of French Reading in Prose and Poetry, from easy lessons to those adapted for advanced pupils. With Vocabulary to the early lessons, Historical and Geographical Vocabulary, and a Key to French Pronunciation.

HOW TO TRAIN YOUNG EYES and EARS,

A Manual of Object Lessons for Parents and Teachers.

By MARY ANN ROSS, Mistress of the Church of Scotland Normal Infant School, Edinburgh. 1s. 6d.

The Museum.—"The lessons are arranged with great clearness, and are worked out in their details with a skill which shows the mind and hand of an experienced teacher."

Home and Colonial Society's Educational Paper.—"Full of well-chosen and varied matter."

GRAMMATICAL EXERCISES ON THE MOODS, TENSES, AND SYNTAX OF ATTIC GREEK. With a Vocabulary containing the meaning of every Word in the Text. 3d Edition. On the plan of Professor Ferguson's Latin "Grammatical Exercises." By Dr FERGUSSON. 12mo, 3s. 6d.

* * *This work is intended to follow the Greek Rudiments.*

PUPIL'S DAILY REGISTER OF MARKS.

Space for 52 Weeks. 2d. Constructed so as to furnish information required by Government.

SCHOOL REGISTER OF ATTENDANCE, ABSENCE, AND FEES. Arranged on a New and Improved Plan, and adapted to the provisions of the Revised Code, by MORRIS F. MYRON, Parochial Schoolmaster of Clyne. Intended for use in Boys', Girls', or Mixed Schools. *Second Edition*, improved. 1s. Each folio will serve 50 pupils for a Quarter.

Edinburgh: OLIVER AND BOYD.

London: SIMPKIN, MARSHALL, AND CO.

HOME USE

GULLIVER'S TRAVELS

Twelfth Night.

2. A Midsummer Night's
Dream. A Winter's Tale.
King Lear. Hamlet.

Well that Ends Well.

4. Merchant of Venice. Two
Gentlemen of Verona. Comedy
of Errors. Timon of Athens.

GULLIVER'S TRAVELS. 8d.; or in 2 Parts, 4d. each, viz.:—

1. Travels in Lilliput.

2. Travels in Brobdingnag.

